

# The Musical Times

AND SINGING-CLASS CIRCULAR

JULY 1, 1929

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## HARRIET COHEN

INTERVIEWED BY CLAUDIA SHEALE

'How did I begin to play the pianoforte?' said Miss Cohen in reply to my natural opening question. 'Well, I think I was born with the desire to play. You see, both my parents were musical. My mother was a pupil of Tobias Matthay, and my father writes orchestral and military band music. It was he who first taught me to write an orchestral score. One of my first musical recollections is that of sitting on Paderewski's knee in the artists' room of Queen's Hall at the age of six. I fear, however, that I did not then fully appreciate the honour of it!

'At the age of twelve I was fortunate enough to win an Ada Lewis Scholarship at the Royal Academy of Music. Shortly afterwards I left school, and began studying at the Academy. Then came my start as a teacher. Some of my pupils managed to win scholarships themselves, and success of this kind soon caused my name to be known. I have had pupils from as far away as Africa, Australia, and New Zealand. But it was hard work, and I much preferred playing myself. Besides all this, I had to go on practising and studying harmony, counterpoint, and scoring. I love anything to do with music, however, and soon began to amass books on that and, in fact, any other subject. Look at my library now.' She swept an expressive hand round the cosy study, towards the shelves filled with volumes ranging from Thackeray and Dostoevsky to H. G. Wells, Arnold Bennett, and Ernest Newman.

'Many of them are autographed copies,' she said. 'I have learnt a tremendous amount from books and travel.'

'Do you go out much?'

'No,' replied Miss Cohen. 'Occasionally I dance, but I hardly ever visit a theatre. One simply hasn't the time to do everything. And I do not think the public realise how hard artists have to work in order to keep up a reputation. For example, I practise for seven or eight hours a day whenever possible.'

'By the way,' she added, 'I started with a serious natural handicap. I remember that when I met Busoni he looked at my hands and said they were the worst and smallest pianoforte hands he had ever seen. In fact, he advised me to give up music!'

It should be added that on hearing and seeing what those hands could do, he withdrew his advice.

I asked Miss Cohen as to the circumstances of her debut. 'My first concert appearance,' she said, 'was at a Chappell Sunday Evening Concert at Queen's Hall, when I was thirteen. I did not follow it up, however, as it was not considered advisable to exploit me as a prodigy.' One of her great successes was in 1926, when she played at Sir Henry Wood's first Bach concert, her companion soloist being Jelly d'Aranyi.

Miss Cohen's present popularity on the Continent is largely due to her great success in Bach concerts in Holland, Vienna, and Berlin, Herr Adolf Weissmann having said that Miss Cohen has few, if any, equals as a Bach player. She also played at the Salzburg Festival in 1924, joining Beatrice Harrison in Ireland's 'Cello Sonata and Lionel Tertis in Bax's Sonata for viola. In 1924 she made her Berlin debut, and now plays there annually. She told me that during her visit to Berlin recently she met Einstein.

'I had been informed,' she said, 'that he rarely spared visitors more than about ten minutes. I found he was a great Bach enthusiast, so I played to him for some time, and we discussed various aspects of music. Einstein, by the way, is an excellent violinist, his favourite composers being Bach and Mozart. We had a long chat about Bach, and when we meet again we shall do some Bach and Mozart violin and pianoforte sonatas together.'

'I understand, Miss Cohen,' I said, 'that you once played pianoforte duets with no less a person than Bernard Shaw. Is this so?'

'Yes,' she replied. 'We had a very energetic bout with four-handed arrangements of Beethoven and other symphonies. Mr. Shaw is a very capable pianist, by the way. At our first meeting he gave me a long lecture on Mozart and Wagner. An uncommonly good lecture it was, too—one of the best and most illuminating musical talks I have ever heard.'

We discussed Miss Cohen's Continental experiences. She has played recently at Vienna, Amsterdam, Leipsic, Rotterdam, Copenhagen, Warsaw, Geneva, Barcelona, Madrid, and Stockholm, thus covering a very considerable area of the map of Europe. At Vienna the audience was so insistent for encores that the lights had to be turned out, as the audience would not go away.

I asked Miss Cohen her views as to the future of the concert. Would it be very adversely affected by the much-talked-of mechanisation of music—the gramophone, wireless, pianola, and so forth?

'It is a difficult question,' she replied. 'So many of these developments are new that it is unwise to be dogmatic about them. My own feeling about it is that if these inventions supply a real need they can do nothing but good. On the other hand, if they simply go on by their own momentum as a department of commerce,

they may be harmful. The danger is that music-making is liable to become too easy. We may get too much of it, and end by losing our zest and powers of appreciation. Even the best of things may be too plentiful. Take diamonds, for example. We know that they have to restrict the output from the diamond mines in order to keep up their value. Yet there can be no question that the broadcasting and recording of music are a tremendous boon. Only yesterday I received a letter from a man in South Africa about some gramophone records of mine he had been playing. He is quite cut off from every ordinary source of music. He cannot play himself, and he has no opportunity of attending concerts. He is therefore dependent on the gramophone, and his letter is quite a touching example of what records of good music can be to a lonely man far away from home and civilization.

Discussing concerts further, Miss Cohen expressed the view that far too much interest is taken in the performer at the expense of the music.

'If my listeners are more concerned with me and my playing than they are with the music, then I feel that I have failed in just that degree. I am, in fact, a strong anti-virtuoso. There is too often a tendency for the performer to come between the hearer and the composer. Far too many artists think of their own personalities first, last, and all the time, and use the composer only as an indispensable stalking-horse. One cannot blame the public for walking into the trap, which would never have been set if such people were artists in the nobler sense of the word. It is these people who have raised an altar to the false god of showmanship in place of the true god of music. The ideal of the performer, as of all true artists, should be that of service to art. Their attitude to the music they perform should express itself as "Come and hear what beautiful music this is," and not "Come and hear what I can make of this."'

An advantage of wireless music, I suggested, is that, the performer being invisible, music has a better chance of being judged on its merits than is usually the case in the concert room. Miss Cohen agreed. 'Wireless is, I think, training up something like a new public,' she said, 'a public that will be less and less concerned with the appearance and personality of the performer, and more and more with the music.'

Miss Cohen's excellence as a Bach player has long been recognised. In this connection it was pleasant to hear her express warm admiration for the work of Harold Samuel. 'Mr. Samuel,' she said, 'has done a great work. He has enormously increased the public for Bach; he has emphasised the human side of Bach's music; and he is giving pianists of to-day a constant lesson on how Bach's clavier music should be played.'

Reverting to her touring experiences, Miss Cohen said: 'It is very pleasant to feel that I have a little group of friends in many Continental towns. I love visiting all the places where the great composers lived, and I hunt out all their attics and the taverns or great houses they frequented. Continental audiences, too, have always been very kind to me. I am a Londoner, though, and don't like being long absent from London audiences.'

'How do you manage about practising when engaged in a long tour?' I asked.

'Well,' replied Miss Cohen, 'I always have a pianoforte in my hotel suite, and once, when going to Warsaw, I had with me a dumb keyboard, which I borrowed from Irene Scharrer, and on which I practised in the train. It is all too easy for one's fingers to become stiff.'

'You must have had some amusing adventures abroad,' I remarked.

'Yes, on one occasion, in Paris, I was visiting a small out-of-the-way restaurant frequented by Russian refugee nobles, and was there recognised and asked to play. Having seated myself at the piano I found, to my dismay, it possessed no pedals! Most of the ivory was worn off the keys, the notes were tinny, and the whole thing had a decided list to starboard. However, I struggled manfully with Chopin, and judging by the applause, I had managed to make the best of a bad job.'

'By the way, I shall never forget learning to drive my little car at Geneva. Drivers are pretty severely tested there, for the roads are so precipitous and full of hairpin bends. If you've ever seen one of these appalling Swiss roads you may get some idea of the difficulty of it!'

Before my departure Miss Cohen showed me some of her treasures. Amongst them are a number of snuff-boxes of all shapes, sizes, and periods, which she has collected. There are also a painting by Arnold Bennett, and a brooch of crystal and diamonds presented her by the Queen of Spain. In her visitors' book, Gershwin has written the first few bars of his 'Rhapsody in Blue.'

Her last word to me was an emphatic remark concerning the importance of hard work. 'Nothing can take its place,' she said. But she herself is the best evidence of the value of an exquisite touch and a keen sensibility.

## IN MUTUAL CONTEMPT

BY RUTLAND BOUGHTON

(Concluded from June number, p. 499)

The routine of a musician's life from his student years to the time of his fullest maturity is spent developing and exhibiting the product of a small part of his capacity as a human being. We develop that part to some extent at the expense of more important mental powers; and those other mental powers are almost entirely ignored by the people who accept responsibility for our training—inevitably

perhaps, for they were treated in the same way. And while essential parts of the minds of music students are ignored, their characters suffer in a disciplinary way, because the musical study in itself is not sufficient to keep them employed, except in a few extraordinary and fanatical cases.

Very well do I recall how easy it was to get through a week's work for my teachers at the Royal College of Music; it occupied not more than one or two days at the outside—composition, harmony, counterpoint, and a couple of hours daily at the pianoforte. There was no discipline to ensure that the greater part of the week was profitably spent; nor, except in the classes of Walford Davies, was there any conception of the extra-musical needs of the student mind. A few very ardent students spent their full time in additional musical exercises; some of them became neurotic and even stupid. The majority of the men spent much time in idling, philandering, with a little sport and some drinking. Many of the idlers subsequently became more distinguished than the swatters. (Things are sometimes learned accidentally by idlers.) And if their subsequent distinction has not always redounded to the credit of their musical taste, their present positions in the world do at least indicate a more general capacity than that possessed by the musical fanatics.

A study of the lives of great artists (and that study ought to form part of all training for artistic work) will cause us to realise that they were men who not only had the combination of natural capacity and industry which we call genius, but had minds developed in certain other directions—such development enabling them to place their art in real relation with the greater world.

Bach's manual skill in the construction of musical instruments, and his considerable theological studies, were activities quite distinct from his creative musicianship; but they, no less than his purely musical genius, entered into the final make-up of his work. Moreover, his capacity as a business man proclaimed him a practical realist. How many church organists are taught to build their instruments, or even to tune them? How many of them take the theological side of their work seriously enough to study it as an essential part of their training and life-work? Of that a little more presently.

Bach was not the only well-educated master of music; and by well-educated I need scarcely say that I am not referring to the expensiveness of a man's training, but to the reality and balance of it.

Beethoven was less a man of the world than Bach, but he also knew how to treat with his publishers in matters of business, though he hated the job. Writing to Hoffmeister, he said, 'I wish that if works of art ever bring profit that it might go to real artists instead of mere shopkeepers. . . . There ought to be only one

art-warehouse in the world, to which an artist would only need to carry his art-works to take away with him whatever he needed. As it is, one must be half-tradesman.' But while he was capable of a realistic attitude in some practical matters, and capable of making such a prophetic suggestion as the above, there were other aspects of his mental activity (politics and metaphysics), even though his ideas were those of a recluse rather than of a man of action.

Wagner's range of interest is shown in his actual life, and the depth (though not always the clarity) of his mind in his prose writings. His practical nature was to some extent developed by the nature of theatrical activity. The other and greater part of his mind can be realised in the subject-matter of his librettos and the economic and philosophical conceptions which inform them. Shaw's 'Perfect Wagnerite,' though no infallible guide to 'The Ring of the Nibelung,' gives a better idea of Wagner's mental quality than any of the recognised studies and biographies.

Those three masters have been the outstanding musical figures of our civilization. They each had the metaphysical bias which seems to be an inevitable concomitant of the musical mind; but they were all realists as well. Mozart, and even Mendelssohn and Chopin, were in some technical details superior to Beethoven and Wagner. The greater artists attained to greater influence and power because of the extra-musical elements which were incorporated with their work.

So it would seem that if the study of music is to be pursued as a special craft, and yet produce musicians who are of balanced mind, such study should be supplemented with some kind of materially productive labour involving manual skill (farming, weaving, smithery, &c.), and be associated with a broad study of world forces (history, economics, religion, science, &c.). It may be argued that some of these already have their part in a university training; to which it may be promptly answered that the majority of distinguished students at our schools of music—judging by the scholarship lists—are not of the university sort.

The most all-round students are probably those who train for positions as church organists, but even they seem little interested in, or even acquainted with, the psychology and history of religions. The most mentally alert church organist I have known intimately, regarded as a godsend (his own word) certain interests which were in direct opposition to orthodox theology. He finally disengaged himself from regular church work.

Some years ago I expressed in a lecture a severe criticism of modern Church music, and suggested that its quality was an indication of the nature of the emotions which it proposed to serve and express. The criticism drew a gentle and pathetic note of acquiescence from the late

Canon Gorton, a pioneer in what is perhaps the most living musical movement in England—the Competition Festivals. What is wrong with Anglican music is a sign of what is wrong with the Protestant Churches of to-day—they are out of touch with all reality. This criticism is not true to the same extent of the Roman Church, because its teachings have always had a more direct relation with the real world. I am no Catholic, and even believe that the Roman Church is the most effective organized enemy of mental freedom; but it seems to me of no little significance that our leading composer belongs to the Roman Church, while a Catholic tendency is very clear in the works of Walford Davies and Vaughan Williams. Even Ethel Smyth has balanced her philosophical anarchism with a splendidly rampant Mass!

Why should this reaction towards Roman emotions have been evident throughout the Protestant period among musicians of all kinds, with Lutheran Bach and free-thinking Beethoven to lead? Is it not because of that closer contact with reality, as distinct from doctrine, to which I have already referred?

That contact enables musicians to link up their craft with a greater force than one of mere personal fancy. The only alternatives are the stultifying theory of art for art's sake, or the expression of real creative forces as they prove themselves outside all Churches.

We have already seen to what kind of mutual contempt artists descend when they have no relation with the real world. That mutual feeling is nothing to the contempt which is felt for them by men of the world and men of wisdom. Read this, for example, from 'The Dance of Life,' by Havelock Ellis:

'Let us see what life is like as people have lived it. This is the more necessary to do since, to-day at all events, there are simple-minded people—well-meaning, honest people whom we should not ignore—who pooh-pooh such an idea. They point to the eccentric individuals in our Western civilization who make a little idol they call "Art," and fall down and worship it, sing incomprehensible chants in its honour, and spend most of their time in pouring contempt on the people who refuse to recognise that "Art" is the one thing needed for what they may or may not call the "moral uplift" of the age they live in. We must avoid the error of the good, simple-minded folk in whose eyes these "Arty" people loom so large. They are not large, they are merely the morbid symptoms of a social disease; they are the fantastic reaction of a society which as a whole has ceased to move along the true course of any real and living art.'

Art as an end in itself is either childish toy-play or a path to the pit. Artists can save themselves and their work only by regarding it

as an integral part of the general mental life, for all to share in the measure of their capacity.

Music can be related to the real world, and will serve a vital function according to the skill of the craftsmen employed upon it. Or musicians can spin webs of their own in odd corners, and presently be swept away by the broom of those who want the real world, and a better world than now exists, cluttered up as it is with all sorts of bad things, not the least bad being meaningless art-works made by men who hold each other in stupid contempt.

## RHYTHM, IN SINGING AND ELSEWHERE

By W. S. DREW

Most people who write about rhythm in music seem to try to escape, in one way or another, from the contemplation of the fact that rhythmical effects are based on equality of time-intervals. When they catch sight of this fact, which indeed they cannot help doing occasionally, they proceed—as a famous Prime Minister was once accused of doing to a fact inconvenient to his immediate controversial purpose—to bury it under a heap of rhetoric.\*

The discomfort which many people feel when an attempt is made to analyse the processes of the technique of any art may be due to their regarding art as a kind of conjuring. The chief objects of the conjurer are to puzzle and surprise; a knowledge of his methods tends to render his tricks ineffective. But the object of the artist is to delight those senses through which we experience aesthetic pleasure, and so to bring about that stimulation of the imagination which is the essence of all art. These objects are not affected by a knowledge of his technical processes. The philosopher with the most profound knowledge of physiology is just as susceptible to the prick of a pin as his less instructed neighbours.

Some of the most fascinating works of art are those that produce their effects by the simplest means, so that there is very little need to be afraid that the dignity or mystery of the art of music will be removed if it be found on examination that one of its chief pleasures is associated with something as simple as the division of its duration into equal intervals.

No one will agree with the unqualified statement that playing in time is the same thing as playing rhythmically. On the other hand, the same person who has contemptuously disagreed with such a statement will probably pause a little before answering the question whether one can play rhythmically without playing in time. The verbally fluent will fill up this interval with rhetoric in which, as

\* 'Rhythm is the great governing force in music. It is the embodiment and thrilling expression of movement in terms of sound. It is movement in vital ebb and flow, but informed with principle, and disciplined and controlled to creative purpose and expression. Movement at this high power of conveyance seems to stir and quicken our being. We are under the sway of an impulse mighty as any we know. That impulse is rhythm.' Leonard Borwick (*Music and Letters*, January, 1925).

likely as not, the magic word 'personality' will play a prominent part. But it would be better to employ the time in considering that paradoxes of this kind are always due to the inadequacy of the verbal symbols used. The use of the same word for things differing in nature—or differing only in degree—is one of the most fruitful sources of confusion of thought and the profitless controversy which is its inevitable attendant.

The rhetorical method of attacking the difficult question of the meaning of the word 'rhythm' has already been mentioned. Most of us know the story which illustrates another method: that of the theological lecturer who said, 'Here we come to a very difficult passage; let us look it boldly in the face and pass on.' In the last section of 'The Prelude to Poetry' there is a reprint of an address delivered some years ago by Dr. Robert Bridges. The paragraph headed 'Rhythm of Words' begins, 'Rhythm is a difficult subject, and we must be content to let it pass.' At first sight this seems weaker even than the attitude of the theologian, for Dr. Bridges apparently wastes no time in trying to stare the difficulty out of countenance; but he immediately repents of this weakness, and goes on to say that an idea of rhythm may be got by watching a good skater or dancer. This illustration is helpful in clearing up our ideas of the meaning of the word, for here it is obviously used in connection with the regular reiteration of a set of visual impressions. The skater's bar begins when he strikes off with one foot or the other; the position and balance of the body then alters till the supporting foot is able to give the push which transfers the weight to the other foot. But why go to skating or dancing for an example of rhythm? Why not use walking as an example, for with the exception of small details the same analysis applies? The answer is that walking is not such a good example because the beats are more rapid and, owing to familiarity, are easily grasped as a whole: that is to say, the word 'rhythmic' is not usually applied to rapid reiteration of sounds, sights, or motions which are not easily analysable into elements.

We should not apply the term 'rhythmical' to the regular beat of a carpenter's hammer as he drives a nail into a plank. But three navvies driving a wedge into the surface of a road often produce a very satisfactory rhythm, because the sounds of the three beats are distinguishable, and there is a feeling of disappointment if a beat comes out of time or if one of the workmen misses his stroke. So too the beat of a boy's stick as he drags it along some palings would be called regular, not rhythmical; but the beats of the heart, even when they appear to be regularly spaced—as sometimes happens—are almost always referred to as rhythmic, because

the beats are distinguishable both as to strength and quality.

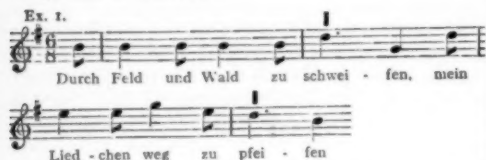
It seems reasonable therefore to define rhythm in music as being the regular reiteration of a pattern of two or more beats, and rhythmical playing as being such playing as makes this regular reiteration clear. It is in this sense that the terms are used in this essay. Some people will doubtless feel that it is a very inadequate definition of what they mean by rhythm, but it does at least face the difficulty of putting a little stiffening into a word which has been weakened into vagueness by misuse.

If we now return to the distinction between playing in time and playing rhythmically, it is only necessary to allow a certain amount of latitude in the interpretation of the phrase 'playing in time.' For there are really two ways of playing in time. Of these, one gives pleasure and the other, as a rule, does not. It is the former that is called playing rhythmically.

At first sight it is not clear how there can be more than one kind of playing in time, for it seems that the notes must either be given their correct values or not. But the latitude spoken of before applies to the size of the units chosen. A musical phrase which is divided up into bars of four crotchets may be played so that each crotchet takes up the same amount of time. If this were done it would naturally follow that each bar would take the same time—exactly four times as long as each crotchet. It is plain however that there are other ways of keeping to the equality of the larger unit, the bar; for various liberties may be taken with the individual crotchets without interfering with the length of the bar. And these liberties may themselves be regular or irregular. Every first crotchet in each bar may last a little longer than the other three; or any crotchet in any bar may be lengthened provided that the time is made up elsewhere within the limits of that bar. Speaking very generally—of course there will be exceptions—it is the equality of the larger units which is of importance; it is the bar and not the beat which must be kept regular in order to give a satisfactory effect. The performer often puts unnecessary difficulties in his way by not choosing his rhythmical unit on a sufficiently large scale. The rhythmic unit of the waltz, for instance, need be no smaller than two bars; when it is taken smaller than that the dance will always lack a certain character or swing. The first beat of every two-bar unit should be strictly in its correct time-position, and made sufficiently emphatic in one way or another to catch the attention of the dancer. If this rule is adhered to, the performer may take all sorts of time-liberties without being found out; no one minds very much if he occasionally stops playing in waltz-time, and, as everyone knows, the dancers themselves often alter their steps from a three-beat to a two-beat measure. The so-called 'jazz bands'

as a rule play waltzes badly. Their usual music does not encourage them to think in large units. As far as rhythm is concerned, they think parochially rather than imperially.\*

Even in 6-8 measure, when the tempo is rapid, a two-bar unit is often quite small enough. A subtle emphasis on the words 'schweifen,' 'pfeifen,' &c., swings 'Der Musensohn' along with a much more satisfactory stride, and also incidentally prevents him from putting down his foot too decidedly at places where no emphasis is wanted:

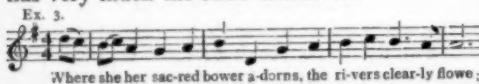


As a rule the choice of a small rhythmical unit tends to make music sound mechanical and monotonous, but there are special effects to be got in this way which must by no means be despised. It is very seldom, however, that a small unit rigidly adhered to is permissible in singing, for the simple reason that it makes the words sound formal and unnatural. The singer generally requires a little more elasticity within the bar or rhythmical unit than the instrumental player. These liberties are less noticeable in singing on account of what may be called the listener's expectation of irregularity where verbal syllables are concerned. In fact, the time durations of the syllables of spoken words and sentences are so unequal that it might be supposed that it would hardly be possible to set the syllables of any poem to a succession of equal notes without robbing the words entirely of their elasticity and vitality. To those, however, who are susceptible to the language of any art, a very small hint is all that is needed; and so it comes about that on occasions such as these, the amount of variation which has to be made by the singer in order to suggest the naturalness of the spoken word is very slight, and it can be done with the minimum of damage to the musical form of the bar or phrase.

The song 'Bitte,' by Robert Franz, is written in such a way that, with the exception of one word in the first line and one in the last, each syllable throughout the song has the same duration:



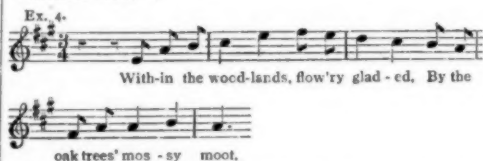
Campion's 'Where she her sacred bower adorns' has very much the same character:



\* I was once at a dance where the big drum made, or so it seemed to me,  $2 \times 60 \times 60 \times 5$  consecutive equidistant thumps, i.e., two a second for five hours on end.

In such songs a fairly rigid adherence to exact equality in the duration of the crotchets is in keeping with the smooth and dignified character of the music, so that the danger of an impression of monotony and formality in the regularly following syllables has to be overcome by really fine *legato* singing combined with nicely-graded emphases on the important words in each verbal phrase. If this is not done properly the music changes from a hymn into a hearse carrying the dead body of the poem—not into a dirge, be it noted, for a dirge is a medium for the expression of living grief.

As an example of a song where the words may easily be deprived of all their charm by a too conscientious attitude towards time-values within the bar, we may take Vaughan Williams's 'Linden Lea':



Here the rhythmical unit should be no shorter than one bar long, and when the general musical structure has been grasped, the words should be allowed to take charge of the situation. If the listener then discovers that the music has been tampered with, it merely means that the words have abused their position of authority. It is hardly necessary to add that it is the singer's business to see that this does not happen.

The singer who wishes to sing rhythmically should always begin by studying his songs as pieces of music pure and simple. He should go through the song a good many times, using the voice as a musical instrument only, not as a verbal one. If he can get some instrumentalist, a fiddler or a clarinetist, to play the melody to him, so much the better. When he has a clear idea of the 'shape' of the song as a piece of music, he is not nearly so liable to take unjustifiable liberties with the rhythm in his attempts to bring off verbal and dramatic effects. Unless the song is very badly written, he should find no difficulty in producing all the effects he wants without interfering with the rights of the music. He will find that he has considerable freedom within the limits of the rhythmical sections.

If we take at random a dozen singers and a dozen instrument players—the only necessary qualification of the two classes being that they shall be good enough to be listened to with pleasure by the ordinary music-lover—we shall almost certainly find that the instrumentalists have had a more strenuous training and are better musicians than the singers. This in itself will be sufficient to account for the generally recognised weakness of the ordinary singer as far as time-keeping and rhythm are concerned, but to be quite fair it is necessary to consider

some of the difficulties which are peculiar to the art of singing.

The beginning of the bar—or the incidence of the individual beat—for the instrument player coincides with the time when he presses down his key,\* plucks his string, or draws his bow across it. But the peculiarities of the sung word are such that the singer, except on the occasions when his word begins with a vowel, has to anticipate the beat.

*Every vocal bar or beat begins with a vowel.* We will begin by considering this fact, which is one of the inevitable difficulties of fitting words and music together, and afterwards go on to consider another, which is the result of carelessness of notation on the part of composers; or, to put the matter a little less accusingly, the result of the necessary simplification of the visual signs which have to stand for something very complicated in the auditory field. Although these are difficulties which the trained musician might take in his stride if he, after instrumental training, turned his attention to singing, yet it has to be remembered that a great many singers do not get a previous training of this kind, so that they have to be warned against the musical faults to which their art is specially prone. On the other hand, the instrumentalist himself is liable to mistake the time at which he makes an effort to articulate an initial consonant for the time that marks the beat for the listener. The exact nature of this error will be discussed in what follows.

A good example to take is Schubert's 'Aufenthalt.' A well-marked rhythm is the most important trait in the character of this song. By a well-marked rhythm is meant one where the landmarks—to borrow a word from the visual world—are made quite clear to the listener:

Ex. 5.

Rau - schen - der Strom

By the time the six bars of the introduction are nearing their end, the accompanist, unless

\* The pause between the pressing down of the key and the 'speaking' of the pipe makes the use of some stops on the organ very vague and tiresome to listen to (on the rhythmical side) when used in conjunction with stops that speak more readily.

he has done his work very badly, has established a strong expectation on the part of the listener for the precise moment at which the first beat of the seventh bar should arrive. This is the moment where the voice, according to the literal interpretation of the visual signs, begins also. But if the singer delays his entry until this exact moment he fails entirely to make a satisfactory accent on the first beat, and so fails also, as judged by the listener, to fall in with the previously established rhythm. The reason for this is not difficult to see. The first word of the phrase begins with the sound represented by the letter *r*. This sound must be started sufficiently early to allow the following vowel-sound to coincide exactly with the first beat of the bar. The *r*, like other continuants, is a sound which can and must be sung on a definite note, and a good singer can put a considerable intensity of sound into it. But the following vowel-sound is always appreciably louder. This difference of intensity is still more marked when the word begins with an unvoiced consonant. The consequence is that there are at least two attacks for every word that begins with a consonant. Experiment will quickly convince one that it is the stronger (or strongest) that has to coincide with the instrumental beat, or with the previously-established rhythmical expectation.

When therefore a bar, according to the visual signs, begins with a consonant, this consonant must be pulled back into the previous bar. This is shown in the diagram, where the size of the triangles in the lower line indicates roughly the relative intensity of the sounds as the syllable is attacked:

Ex. 6.

It is plain that this diagram overcomes only one of the discrepancies between the visual signs and the sounds they represent. The visual signs are separate, whereas the sounds they represent are continuous; moreover, if the bar-lines are meant to represent the beginning of the bar in time, the crotchet, the *au*, and the large triangle should be printed actually on the line.

The representation of the passage in this way, however, brings out the interesting point that the most awkward collection of verbal sounds in it is set to the shortest note. We find that we have to sing *erschtr* (English spelling) to a semiquaver. Schubert tempers what might otherwise seem an unkindness to the singer (for to sing *erschtr* to a semiquaver at a fast tempo is beyond the power of most of us) by the instruction 'Nicht zu geschwind, doch kräftig' ('Not too fast, yet forceful'). But, in spite of

warnings of this kind, the commonest sin against rhythmical singing is just that of taking things too fast—too fast, that is, for the diction technique of the singer. Many singers take 'Ungeduld' much too fast for themselves; though not necessarily too fast for the music of the vocal line when treated instrumentally, that is, without any verbal complications. Schubert marks it 'Etwas geschwind' ('Rather fast'); but when we examine the song we find passages like this:

Ex. 7.



*ichsschr*, all to be sung in the twinkling of a semiquaver. Perhaps this is the worst difficulty, but we also have *ansbr*, *absl*, *erkln*, and so on in the words 'man's brennen,' 'gab's laut,' and 'merkt nichts,' and all these are given no more than a semiquaver of time. These difficulties of diction really go a long way towards settling the tempo of such songs, at all events for the individual singer, for he may sing the song as fast as he can manage these sounds on a semiquaver without being late on the following vowel. Let him try singing the song really fast without the pianoforte, and see what happens to the shape of it. It will probably need no more than this to convince him that the essence of the matter is not merely keeping up with the accompaniment somehow. In other words, if one wishes to take up an uncompromisingly conscientious attitude towards the song 'Ungeduld,' the limit of speed is determined by the length of time it takes to sing *ichsschr*; for this determines the shortest length of the semiquaver, of which, naturally, all the other notes must be multiples. Practically, however, the occasional singing of as

where there are particularly awkward combinations of consonants does no serious damage to the structure of the song.

Enough has now been said to show why good instrumentalists do not always make a success of their song-rhythms when they turn their attention to singing. It is partly due, as has already been suggested, to a want of recognition of the precise way in which vocal attack differs from instrumental attack, and partly to a lack of the technique of diction. It is hardly necessary to add that this lack is for the most part the result of sluggish habits of speaking, and does not occur when people are able to articulate their words rapidly and distinctly in ordinary conversation.

(To be continued.)

Dr. E. C. Bairstow has been appointed to be Professor of Music at Durham University in succession to the late Dr. Joseph C. Bridge; and Dr. W. G. Whittaker will be James W. Allsop Lecturer in Music at the University of Liverpool for the session 1929-30.

## Ad Libitum

By 'FESTE'

In a recent issue of the *New York Herald-Tribune*, Mr. Lawrence Gilman had an interesting article headed 'A Symphonic Best Seller.' The 'best seller' in question was the symphony that headed the poll in the annual voting for the Philadelphia Orchestra's annual 'request' programme. The winning symphony has been the same on six occasions since the season of 1921-22. Can the reader guess the composer? He will probably have two shots, naming Beethoven (No. 5) and Tchaikovsky (the 'Pathétique'), and will then give it up. The surprising answer is—César Franck! The Beethoven and Tchaikovsky works have been its nearest competitors, and for many years the 'Pathétique' held first place. It was beaten by the Franck in 1921-22, and this year was sixth on the list, with Beethoven's No. 5, Brahms's No. 1, Dvorák's 'New World,' and Tchaikovsky's E minor in front of it.

A few years ago—say towards the end of the war and for a while afterwards—Franck might have headed a similar plebiscite over here, but he would hardly do so to-day. At present poor César is under a cloud—a temporary one, no doubt. He is undergoing the ordeal that all but the very greatest composers—and sometimes even they—go through: that of being 'found out.' Every composer whose chief works are standing dishes has to endure this test. A few works are over-played, and at once the assiduous concert-goer (especially if he be a music critic) begins to weary of it, and to cock a more than usually critical eye at its composer. Franck's Symphony was something of a discovery during the period when German music dropped into the background and that of France and Belgium came to the front. It was played perhaps a little too frequently then, and there has since been an inevitable tendency to fasten on to its obvious weaknesses. Perhaps no representative symphony carries its blemishes in so embarrassingly open a manner. They simply invite attack. It is one of the best of tributes to the work that it is yet able to survive its glaring faults. For my part, I never have any difficulty in turning a lenient, semi-deaf ear to that invertebrate 'Faith' theme (surely the faith represented by so puny a subject is not the sort that moves mountains; even a sizable ant-hill might defy it!), to the irritating pulling-up at times, and to the very organist-like scoring. And I believe that when the critics have said their last damaging word, the Symphony will remain a steady favourite with the average concert-goer. Still, as I said above, I don't think London would follow Philadelphia in giving it top place.

Mr. Gilman brings forward the popularity of Franck's Symphony as a proof that there is very

little in Mr. Compton Mackenzie's suggestion that classical works would be made more popular by the addition of a fancy title, or by the concoction of a 'programme.' Mr. Mackenzie seems to be supported by Beethoven's Fifth (with its story about Fate knocking at the door); the 'Unfinished' (its title and the circumstances of the composer's end); the 'Pathétique' (its label and the apocryphal story concerning the composer's suicide); the 'Eroica'; and Beethoven's Seventh (Wagner's description of it as the apotheosis of the dance). But as much evidence may be brought forward on the other side. Mr. Gilman points out that the C minor of Brahms is entirely free of any extra-musical associations, yet at the recent Philadelphia voting it very nearly tied with Beethoven's Fifth for second place; and he adds that in New York to-day it is a prime favourite. In fact, it is so much of a 'winner' that it has been chosen for the opening programme of the Stadium concert—which is analogous to putting it in the bill of fare for the opening night of the 'Proms.' And as Mr. Gilman says, all we know of Franck's work is that it is a symphony in D minor; yet it has topped the bill for six times in eight seasons. Again, among the most popular symphonies are the G minor and the E flat of Mozart, neither of which, I imagine, would receive a vote less than their companion nicknamed the 'Jupiter.' Nor is Haydn's 'Surprise' Symphony nearly so popular as one or two of his that have no label. Chamber music gives us ample evidence as to the needlessness of a title. Here the majority of the greatest things in all music have managed to achieve and retain popularity with no more attractive a title than, say, Quartet in E flat.

Coming to ordinary concert works, there leap to mind at once many phenomenally popular pieces that have no fancy label, *e.g.*, Jarnefeldt's Præludium, Boccherini's Minuet, Raff's Cavatina, Handel's Largo—the list might easily be extended. Spring songs are as pebbles on the beach for multitude, and so there is little in the title; yet Mendelssohn's example manages to stand out easily as the most popular. Even the much-labelled and be-programmed Prelude of Rachmaninov was popular when it was merely a prelude and nothing else. I remember well (I was a small boy at the time) how the piece arrived and took us all by storm. The numerous fantastic and ridiculous programmes were tacked on afterwards. In fact, there are many other examples of works achieving popularity first and being honoured by a label as a result. (Mendelssohn's 'Songs Without Words' contain several examples, *e.g.*, 'The Bee's Wedding.') What happens is that some musical writer, cursed with a cinema mind, sees a piece of abstract music that has a vogue, and says, 'Hullo, this must have a programme or a title,' and promptly invents one.

Mr. Gilman, like many more of us, is a little puzzled to account for the popularity of certain symphonies. He points out, for example, that the Franck has not the overwhelming emotionalism of the 'Pathétique' nor the dramatic power and directness of Beethoven's Fifth. Public taste is thus an interesting problem in itself. It would be worth while, perhaps, to appoint a musical equivalent to a Royal Commission, the terms of reference being:

1. To inquire into the reasons, if any, for the popularity of a given work, and the comparative neglect of an equally good or even superior work by the same composer or in the same style.
2. The possibility of organizing a plebiscite that should yield conclusive results. At present only a small (and perhaps the least musical) proportion of an audience will take the trouble to fill up the voting paper, so one of the first steps would be to ensure representative voting.
3. To consider the almost complete unreliability of conductors' and performers' estimates of a new work.

As to (3): a composer's failure is understandable; but it is not easy to explain the frequency with which an experienced conductor completely fails to gauge the value and popular appeal of a new work. A composer works more or less in the dark. A conductor has, or should have, more practical experience and sense of what 'comes off'; and moreover he has the benefit of the light thrown on the music during rehearsal. Yet many a novelty 'flops' so completely that hearers naturally wonder at its selection. Similar miscalculations happen in the dramatic and literary worlds. How comes it that experienced theatrical managers often risk a small fortune in rehearsing and producing a play that has only to be publicly performed in order to be damned? And in the case of books, publishers' advisers make a very large proportion of bad shots. Even more mysterious is the recent example of a novel backed as 'The book of the month' by the newly-formed 'Book-Society.' The jury were all well-known literary men, yet if we may judge from a reliable reviewer, the book thus singled out for distinction is a hopeless 'dud.'

If any further proof were needed of the unreliability of box-office considerations as a test of quality and even of attractiveness in music, it may be seen in the B.B.C.'s many performances of neglected works. Over and over again we find in the wireless programmes unknown works, by composers both famous and obscure, which prove to be excellent in quality and attractive in style. One wonders if the B.B.C. performances and programmes are being studied as they should be by conductors and

concert artists as a help in the enlargement of their repertory. I have heard many listeners express surprise at the vast quantities of unfamiliar treasures that are thus broadcast week by week.

The whole question is of prime importance to music and musicians, and deserves to be debated exhaustively by some representative body.

It is true that there still remains an incalculable factor—the audience. Just as on occasion an orchestra will for some unaccountable reason play far above or below its real form, so an audience will ‘fall for’ a given work on one day and almost yawn through it the next. Even when we make allowance for such contributory causes as weather, temperature of the concert-room, lighting, order of the programme, the showmanship (or the reverse) of the conductor, &c., there is still much to explain. (No doubt the blessed word ‘mass-psychology’ will be trotted out!) Anyway, the more one sees of audiences the more one feels that they *are* as variable as performers. In fact, they are performers in a way. Like an orchestra, they are much quicker in the uptake on one day than on another. We see the same thing in the field of sport. A football team can do nothing right at times; the ball rolls badly for them, they say. Similarly, a cricket team fields fifty per cent. better on one day than the next. On Monday nothing is missed; every ‘chance’ goes to hand and stops there. On Tuesday everything is dropped that is droppable. As the captain says with justifiable bitterness, ‘There’s an epidemic, but it isn’t catching.’

Public music-making must always be a gamble, but it need not be so speculative as it is. Over and over again we find a bad arrangement of the programme, irritating delays, late starts, and other unnecessary hindrances to an audience’s receptivity. There is, as I said above, room for a searching investigation. Why shouldn’t concert-givers, conductors, and managers study ‘form’ of composers, works, artists, and audiences in much the same way as followers of the Turf study that of horses? There is even a musical equivalent to the well-known racing tag ‘Horses for courses’—I mean, for example, the way a work will be a success in a certain hall, or on a given occasion, and be a failure almost consistently in other circumstances. (There are many analogous cases in games. To give one only: For a long spell of years Surrey could never make more than a miserable show when playing Kent at Blackheath.) I believe that if musicians gave their mind to it, they would be able to spot ‘winners’ with a degree of certainty that, transplanted to the Turf, would soon put the bookmakers on the dole.

## THE BERLIOZ ENIGMA

By J. H. ELLIOT

The peculiar problems which centre in the music of Hector Berlioz seem as far as ever from satisfactory solution. The belated arrival of a band of ardent champions (some of whom, by the way, are equally distinguished for the ferocity with which they attack other composers, notably Wagner—a point not, perhaps, without significance) has in recent months aggravated the situation. We are asked to believe, if we are willing to believe anything good of Berlioz, that his music contains a magic that is absent from Bach, a strength and purity that were denied to Wagner, and a subtlety to which Mozart could in no sense attain. Critics who are less fervent in their admiration are not, however, readily convinced, and the old discussion has taken a new lease of life.

There is, however, little to be gained by pursuing the controversy on technical lines. To deny that Berlioz was a melodist on the ground that his phrases cover a wider span than those of other composers, or to denounce his harmonic progressions by text-book standards, is not necessarily conclusive. The most startling departures from accepted practice can always be justified; and in the case of Berlioz, criticism of this nature is met by the retort that the methods employed are, in fact, so justified. On the other hand, it is pointless to uphold Berlioz as, for instance, a great melodist when the *anti's* merely reply with the contention that his melodic lines, even admitting their legitimacy, have no musical vitality. The whole discussion must end in deadlock, judgment upon the aesthetic value of Berlioz’s music being still divided. In a word, technical dissection by itself will not advance the question; it will merely complicate the conditions of it.

How, then, is it possible to approach the matter? Only, it would seem, by inquiry into the general character of, and the various stimuli which promote, the trend of Berlioz’s art, can any light be gained. In point of fact, the art of Berlioz was not an entirely musical one. As a composer, pure music held no meaning for him, and musical logic as an abstract condition was entirely outside his system of values. A development from an exposition possessed no inherent virtue from his point of view; even the exposition, by and in itself, could have no particular meaning. A musical phrase of Berlioz’s was never shaped from any considerations of pure design; it had to imply—nay, it had to be—something more than a mere musical *mot*. It was not, in a sense, intended to create music, but rather to be a tonal embodiment of some definite conception, defying analysis and appraisal in any strictly musical terms.

The subjectivity of Berlioz’s work is therefore extreme. Although the French master is invariably—and, indeed, correctly—hailed as a Romanticist, his artistic method is totally different from that of other composers for whom the label serves as an indication of their general ideals and procedures. The Webers, the Chopins, and the Schumanns never completely isolated music from the sphere of its own logic in order to subordinate it to an extra-musical concept. Formal considerations were slackened at the behest of a poetic idea, but no matter how vivid the implication, the purely musical was always in the ascendancy. The music,

so to say, absorbed the non-musical idea and transmuted it into musical terms. The process was, indeed, one of analogy and suggestion rather than direct expression. Berlioz, on the other hand, exploited a species of realism; he has more affinity, so far as general method is concerned, with Moussorgsky, the Honegger of 'Pacific 231' and the Stravinsky of 'Le Sacre,' than with composers who comprise the Romantic school as popularly understood. Berlioz removed the conditions of his music bodily into another sphere. His primary concern was not so much the production of a musical score as the delineation by musical formulae of some conception totally outside the ordinary range of musical expression.

The pictorialism of Berlioz, as Mr. Cecil Gray pointed out in his 'History of Music,' is addressed solely to the intellect. There is no emotional appeal comparable, for instance, to that of the descriptive pages in Wagner. The leaping flames in 'The Valkyrie,' or the murmurs of the forest in 'Siegfried,' have their own emotional and æsthetic—that is, their purely musical—appeal. The Berlioz visions remain cold and distant, like delicate, transparent pictures thrown upon a screen, but visualised by the ear and not by the eye. The 'Orgy of Brigands' in 'Harold,' for example, is musically unexciting, despite its wild frenzy. Berlioz completely overshoots musical appeal and directly addresses the mental ear. He even eschews the method of emotional suggestion in musical terms, thereby burning his last bridge and discarding the only legitimate connection between music and her sister arts. The resultant collection of musical sounds is frequently no more music than the array of words set out by Miss Gertrude Stein—with the intention, presumably, of obtaining effects not possible by the intelligible manipulation of language—is literature.

It is useless to deny that each art has its own boundaries. Music has her own restrictions, and not even the genius of Berlioz could overcome them. It cannot be contended, therefore, that he created a new artistic medium. In the absence of its programme, the major portion of Berlioz's music conveys no message to the musical sensibility—the only receptive vehicle to which implication in musical terms can successfully be addressed. The only positive delight may be derived from the exquisite, sensitive scoring, which, surely, is the purest and most miraculous exploitation of characteristic timbres in the literature of music. The pleasure which arises from felicities of sheer tonal colour-blends is, however, essentially artificial. Orchestration is the newest factor in a comparatively new art, and tone-blending must wait upon design, having, by and in itself, no significance. It may heighten, but not convey, an artistic idea.

Considered purely as music, much of Berlioz is indeterminate, if not incoherent. 'Romeo at the Tomb of the Capulets,' in 'Romeo and Juliet,' is, apart from its detailed programme, vague, meaningless, disjointed, and unmusical. Berlioz's own note in the score is significant: 'The public has no imagination. Music which appeals only to the imagination has then no public. The following instrumental scene is of that kind,' &c. Berlioz adds that the movement ought not to be performed except before an 'intelligent audience' thoroughly familiar with the fifth Act of Shake-

speare's drama. What a condition for a musician, employing music as his medium, to impose! The plain truth of the matter is that an 'instrumental scene' of this character is not, and never can be considered as, music. Much of Berlioz's work is of this genre. Page after page of 'Romeo and Juliet' follows the same method, which results in a gorgeous web of tone-colour without an ounce of purely musical significance or vitality. Like a hollow sphere of icing, wrought with the highest skill and cunning known to the confectioner's art, it gives pleasure for the moment, and then dissolves and is forgotten; there is no bun in the centre. We are left with a vague impression of its characteristic taste, but the digestion has nothing to work upon. That is to say, the most acute musical memory can hardly recall two successive bars after the performance.

The same is substantially true of most other Berlioz achievements. The 'Requiem' evokes here and there a nebulous impression of something sinister and menacing; but we witness it as a far-off, veiled spectacle, and experience no thrill of terror. That is, there is no musical sensation—the only conceivable legitimate effect of a performance of music, though it may, of course, be a stimulation either primarily intellectual or emotional in character. 'The Trojans,' again, possesses a purity of melodic line that has all the classic poise of Gluck; but there is neither the dramatic sting nor the subtle suggestion that Gluck conveyed.

It would, nevertheless, be idle to deny that Berlioz scored many successes on the purely musical side. The concept to be delineated was not always deliberately symbolised in cold musical formulae; there was, at times, a definite musical stimulation arising from the conditions of the literary basis. Berlioz occasionally followed the only course open to legitimate programme music—that of absorbing the atmosphere of his concept and presenting it in terms of musical sensation with an inherent, an artistic, significance. The exquisite love-scene in 'Romeo and Juliet,' for instance, is something more than a mere manipulation of musical sounds; it is music, coherent as such, independently of programme, and æsthetically vital. The musical successes of Berlioz have, moreover, one peculiar characteristic—which, indeed, is common to all his work—that of purity. Berlioz is often indefinite, sometimes jejune and even blatant, but never erotic. In the jargon of to-day, there is nothing sexual in Berlioz—one reason, doubtless, why extravagant worship of him so often goes hand-in-hand with equally extreme denunciation of Wagner and the sultry passions with which much of his music is saturated. This virtue, however, is purely relative and, indeed, superficial. The artistic standards are concerned with the quality, not with the trend, of expression in an art-work. Eroticism may generate as good, or as bad, a work of art as austerity and virginal purity; and the plain truth is that Wagner's music—to borrow another current expression—possesses this eroticism and that of Berlioz does not.

Even admitting the musical significance of many a Berlioz page, it is still patent that his stature as a musician, in comparison with that of other composers, is not high. Where there are sufficient bases of comparison—that is, where Berlioz confines himself to the normal methods of

musical expression—he is never found to be supremely great; indeed, is often seen as a commonplace, and frequently as a definitely feeble, craftsman. Apart from orchestration, in which Berlioz is admittedly supreme, the 'Dance of the Sylphs,' the 'Queen Mab' Scherzo, and the rest may be matched in the pages of many composers by no means in the front rank. The fairies of Weber and Mendelssohn have as much, or more, musical vitality. The Rakoczy March arrangement is, of course, a *tour de force*; but when Berlioz attempted an original march, that in 'The Trojans,' the result was lamentable.

The great mass of Berlioz's music, however, is in no sense comparable to that of other composers; it is differently conceived and differently applied. The purely musical standards are unavailing; Berlioz demands that the auditor be *en rapport* with his unique scheme of intellectual picturisation—a kind of perverted impressionism, a blend of aural literature and aural cinematography—and asks for a high degree of musical experience while ignoring the musical sensibility itself. In fine, Berlioz made use of musical means for purposes other than that of creating music as it is commonly—and, indeed, as only it can be—understood.

As I conceive it, the whole fabric of Berlioz's art is founded on error. In attempting directly to create extra-musical conditions in musical terms, without reliance upon the normal responses to their stimuli, Berlioz committed the fault of trying to cause one artistic medium to perform the functions of others; for expression in music—as opposed to mere imitation—is essentially ambiguous, and precise mental delineation, whether of concrete or abstract conceptions, is not, and never can be, a legitimate function of the art.

### FRANCK'S TECHNIQUE

By A. J. B. HUTCHINGS

The term 'mysticism' is often used indiscriminately and nebulously by musical critics who do not justify its employment by concrete reference and quotation. It is said that when a creative artist wishes to express his experiences of things infinite through finite media—words, paint, sound—he has to use the language of symbolism. Of course, all media are symbolic in the wide sense of the word, but my contention is that if a critic finds a certain 'ism' predominant in a given work, he should be prepared to select some definite group of symbols by which the particular quality is distinctively expressed. Indeed, there is a definite technique of mystical expression; in the realm of literature it has been expounded by such scholars as Dr. Spurgeon and Evelyn Underhill, but in the realm of music few critics—not even the worshipping d'Indy—have indicated it in any but vague terms. Formal analysis is not sufficient, one must murder and dissect. It is said that somehow the listener can tell exactly when music ceases to be only an emotional and intellectual pleasure, and causes him to share an adventure of the soul, and that the music of Franck more consistently exercises this influence than that of any other composer. It remains, then, to dissect Franck's technique in cold blood, and so to find inductively the secrets of mystical expression in music.

First, his harmony. He is said to belong to the late Romantic school. What did the romanticists do for harmony? For one thing they discovered and exploited the possibilities of the chord of the dominant seventh. Here is a sample from Mendelssohn:

Ex. 1.  
Pianoforte Fugue in A major.

MENDELSSOHN.



Franck shares the love of this chord, the strength and weakness of the romanticists; but neither Schumann nor Mendelssohn ever used it in so magical a way as this\*:

VIOLIN SONATA



The specimen is characteristically Franckian, and why? For one thing because the dominant seventh used here is not only an inversion itself, but is sandwiched between two first inversions. Franck was a master of inversions, and I feel convinced that this power is one of the factors in his mystical expression. There is something dramatically vast in certain first inversions. How often does Beethoven use a solemn first inversion, sometimes protracted or repeated, when he is magnificently pawing the ground for a sudden change or spring?—exactly as Franck does in the page full of first inversions beginning:

ORGAN CHORAL IN A MINOR

Ex. 3.



\* Although we agree with Mr. Hutchings as to the effect of the chord in Ex. 2, we suggest that it is more rightly regarded as a second inversion of the augmented sixth (bass F#—Eb)—a progression to which Franck was very partial.—[EDITOR.]



or in such single instances as :

VIOLIN SONATA

Ex. 4. *ff poco animato.*

*poco animato.*

ORGAN CHORAL IN B MINOR

Ex. 5. *f*

and just as in these last two examples it is seen how the first inversion makes a dramatic beginning for a soaring flight, so the second inversion is Franck's means of maintaining wonderful hawk-like poises after a flight of mystical exaltation. I know few passages in all music so rapturous as the following, which illustrates this usage. I wish there were room to quote it more amply :

ORGAN CHORAL IN A MINOR

Ex. 6. *f*



Poised over these second inversion pedal-points will chiefly be seen effects of dominant seventh and diminished seventh. It is here that the mystic Franck differs from other romanticists—in his fondness for the diminished seventh, although Brahms shares this partiality to a certain extent. Examples such as the following are plentiful :

SYMPHONY IN D MINOR

Ex. 7. *Lento.*

*p* *dim.* *pp*

*p espress.*

Again Franck (with Brahms) is very fond of a cadential diminished seventh. One has only to look through the selection of examples already quoted to realise the ubiquity of this chord in Franck's work. I remember when I first heard the Quintet to have grown quite tired of the chord (the fault must have been mine, because when the Léner Quartet performed the work during their last visit I thoroughly enjoyed every note).

Such, then, are some of Franck's characteristic harmonic colours. It remains to examine his melodic outlines. Again, what did the earlier romanticists do for melody? They used longer periods, and their melodies seemed more independent of a harmonic foundation than were those of their Viennese predecessors. The melodies of Mozart and Haydn (I judiciously avoid Beethoven's later period) are justly praised, but are they not, even at their most felicitous and spontaneous times, curiously dependent upon their under parts, and usually short-winded, developing by sequence and imitation? Such a melody as

the following could not possibly have come from Mozart :

Ex. 8.  
Violin Concerto.

MEDELSSOHN.



Franck's melody diverges entirely from this freedom of the earlier romanticists—but not retrogressively. He has a melodic idiom exclusively his own, one which, happily, may be shown to have affinity to the methods of literary mystics. The secret of it is this—that to gain a sense of spiritual exaltation one must produce a sense of conquest, and if an artist is to achieve this, he must suggest opposition; half the thrill of going downhill on a bicycle is given by the rush of air—which is in itself a restraining and opposing element. Franck can suggest resistance and triumph (melodically) in two ways. The first is by a rhythmic device, quite peculiar (I believe) to himself. Consider the following example. Sections A and C show a melody making two or three attempts to break free from its mooring, while section B is itself a check in rhythm:

Ex. 9.

SYMPHONY IN D MINOR



If there were space, I could quote nearly twenty Franckian melodies built on this same plan, and mostly with the same pulse and time-signature. Here is one of the principal themes of the 'Symphonic Variations':

Ex. 10. A

Allegretto.



This is what would be called a simple sixteen-bar melody in four sections of four bars (had it come from a different source), but what composer other than Franck would have made a section C like the one here? Again, there is the same momentary check at the end (asterisk), which makes it more than a sixteen-bar melody after all. The 'mystical interpretations' which one is tempted to deduce from this device would merely detract from the practical nature of this inquiry; but surely there can be few melodies which show such a masterly command of mystical technique, such a triumphant expression of struggling and pleading, as this—the

complementary theme to Ex. 10 in the 'Symphonic Variations':

Ex. 11.



This masterpiece splendidly illustrates the second characteristic melodic device of Franck (it would be useless to asterisk any particular section). This device consists in moving or circulating as if on a tether anchored to a particular note or group of notes. In the first part of Ex. 9 the notes are G flat and F. In the end part of Ex. 11 the notes are B and C. This second device is simply the tonal counterpart of the first rhythmical device. It reaches its *apogee* in this melody from the Quintet:

Ex. 12.



(In his 'Growth of Music,' Mr. H. C. Colles has an excellent section on Franck, including a passage dealing with this 'circulating' idiom, and contrasting it with a similar device of Brahms's.) Franck has a third method of suggesting the overcoming of resistance (really a special application of the second method). This consists in 'aiming' at a certain height of pitch, seeming to fall short of it at first attempt, and successfully reaching it at the second. He uses this device in Ex. 11, at the point marked with an asterisk. Here is a still more beautiful example:

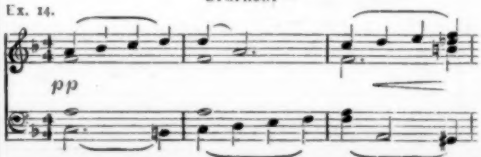
VIOLIN SONATA



It is a curious fact that just as Franck was fond of the first inversion of a chord, so in his melodies he seems particularly fond of the mediant, and often uses it for his 'home' or anchor-note:

Ex. 14.

SYMPHONY





and just as in his harmony he was a master of inversions, so in his melodies he shows himself, like Wagner, to be a master of suspensions. There is no need to quote any further examples to show this fact, which again enables Franck to depict a retarding pull against the melodic flight. Psychologically the use of both inversions and suspensions may be explained as means to give the listener the pleasure of relief; how often the organist, reading a piece of Franck's, feels tempted to play a chord in its root position, or to follow the 'obvious' curve of a melody, whereas the composer naïvely takes an unexpected turn and decides that the music must not come to rest yet (thus the Fugue is the mystical form *par excellence*).

Speaking of naïveté, one must not be blind to the blemishes of Franck, on which the new 'Grove' has much to say. The contributor to this work is rather hard on Franck, which is remarkable, since he is evidently an organist. Unfortunately we know, from d'Indy himself, how Franck actually admired certain works of what we should call very bad taste among his contemporaries. But let us shut our eyes to this painful fact, and judge the blemishes in his own creations. Weaknesses in creative work may be either those of conventionality or those of crudeness. Very rarely do we find in Franck the clichés of his contemporaries; where they do occur they belong to the age, not to the man. The mistakes of crudeness, which are manifold, he shares with other great mystics. Ben Jonson was severe upon Donne for not observing the rules of rhyme and rhythm. Crashaw, whose poetry at its best has rarely been exceeded for fiery, hysterical beauty, made the most shocking lapses of 'taste,' and became tawdry and honey-sweet. Francis Thompson, of whom Franck is the musical counterpart, is guilty of all these lapses, while Blake's naïveté reaches childishness.

What is the reason for this common failing of the mystics, which is exhibited by Franck in passages of over-sweetness and over-rich chromaticism? Surely it is that the mystic, rather than forego a symbol at all, will furnish himself with a tawdry imitation from stock-in-trade. In this he is like many devout religious people. One has only to think of the mixture of good and commercial art and craftsmanship in some Catholic churches (I speak as a Catholic myself). One goes, not to the mystics, but the rationalists—Pope, Mozart—for 'correctness' and self-criticism, and the failings of these people are not those of crudeness but of conventionality.

But let us consider as an example one of Franck's most disgusting lapses of taste—the 'tailing off' of the so-called 'Faith' motif in the Symphony (it is too familiar to need quotation). Bad though it is, we feel that Franck strongly wished to convey some aspiration by it; perhaps had he lived in our time, and could have looked detachedly at the achievements and shortcomings of the later romanticists, he would have been more critical of the passage. As it was, he used the symbol which came

cheaply to his hands. Yet, as I have said, its context shows that it was intended to express something, and it is as if the listener's mind goes out half-way to meet this—disregarding the blemish and making his own music, so to speak. But, as Wordsworth would have said:

'Minds that have little to confer  
Find little to perceive.'

Moreover, if Franck was a mystic, his mysticism was romantic, like Thompson's or that of St. Teresa. That is to say, it was almost erotic, so that sugary chromaticism would be a natural trap for him. There is little of the ascetic mystic in Franck; but romance should be pure. What work has exceeded the purity of the Finale of the Violin Sonata? It is his mysticism which purifies his romanticism. To use modern psychological jargon, his romanticism is 'sublimated,' and taken beyond a thing of feelings to an adventure of the soul. We read in d'Indy of Franck's simple religious piety, and we cannot but feel that there is a quality in such passages as the following which is not to be found in all the romance and drama of Wagner (including 'Parsifal'):



The quality is one like clairvoyancy, which seems to be given to some to possess more than others, to some to admire more than others—while some are unfortunate enough neither to possess nor admire it. Whether it is communicated consciously or unconsciously by a definite technique is still hard to decide.

## Music in the Foreign Press

### SCHUBERT'S EARLIEST WORKS

In the May *Revue de Musicologie*, G. de Saint-Foix devotes an essay to Schubert's earliest instrumental works:

'It has been said and repeated that Schubert, the master of song, had achieved comparatively little in the field of instrumental music. But the more one studies his instrumental works the better one realises their greatness. A careful study of his earliest symphonies, overtures, and string quartets will show that the practice of instrumental music has played the principal part in his formation. These earliest examples of orchestral or chamber music from his pen are amazingly firm, clear, and original. At the age of fifteen or sixteen he had acquired full and free command of the idiom, if not of the forms, of instrumental music; and in his output of that period there is none of the prolixity which sometimes mars his later works. His very earliest attempts have not been preserved; and therefore his string quartets of 1812 and overtures of 1813 seem to have sprung up out of nothingness, so to speak, immature in certain respects, but live and powerful. It is during these two years that some sort of crisis must have occurred within his mind, leading up to complete enlightenment: it was in October, 1813, that he finished writing his first Symphony (in D).'

### ANTON REICHA, CÉSAR FRANCK'S TEACHER

In *Le Correspondant* (May 10), Maurice Emmanuel calls attention to the great influence which Reicha's teaching exercised on César Franck:

'Franck in his first Trio (published in 1841) gave evidence of a mature, far-reaching technique and of lofty aspirations, which for some unaccountable reason were not further displayed in the music he wrote during the next twenty years or so. This technique he owed to the teaching of Anton Reicha, to whom, in 1811, a class of counterpoint and fugue had been entrusted at the Paris Conservatoire. At that time composition was taught there by Boieldieu, Lesueur, and Berton, none of whom were capable of dealing with the technique of instrumental music, nor with polyphony. The director, Cherubini, was hostile to German music and surreptitiously tried to oppose its growing influence. Reicha, however, was able to instruct his pupils in the tradition of Bach, Haydn, and Mozart. Many prominent artists (some of them as old as he) eagerly attended his class: Baillot and Rode, professors of violin at the Conservatoire since 1795, and Habeneck among others. Liszt became his pupil in 1831, and Franck in 1835. Berlioz and Gounod too received tuition from him, but without deriving much benefit from it.

'Reicha's teaching was essentially contrapuntal (as shown by his various books, among which the most significant are the "*Traité de Haute Composition Musicale*" of 1824 and the "*Traité de Mélodie*" of 1814).

'A Czech by birth, nurtured on the folk-music of his country, he was fully aware of the possibilities of the modal scales, and would teach his pupils to write fugues in a variety of modes (it

is interesting to note that he also suggested the use of quarter-tones).

'Franck worked under Reicha for about twenty months. After Reicha's death (May, 1836), Leborne, his successor, continued his tradition, and Franck, under him, made further headway in the arts of counterpoint and construction. It is certainly to Reicha's teaching that many essential characteristics of the works of Franck's maturity should be traced back.'

### THE FRENCH AND BRAHMS

In *L'Ami du Peuple* (May 6), Jean Delaincourt writes:

'French audiences are said to be unfair to Brahms. In German circles and in circles that are under German influences it is sometimes believed that we Frenchmen object to Brahms because his music calls for too great an effort of attention. This is not true. His grandeur wearies us because it strikes us as turgid. We find him tedious at times because he consistently avoids indulgence in relaxation. He was a great inventor of melodies, but he never rests content with melodies; he must stretch them and drape them in heavy folds. To his creations he gives false dimensions, making them appear laboured, but not actually expanding them. He arranges, he repeats, but he never makes real headway. His misfortune was that he was born in a time of great symphonists, and believed that salvation was not to be found except in their wake. He has written impressive things; but often he irritates us by being untrue to himself and borrowing an idiom alien to his nature in order to serve gods that are not really his.'

### THE DATE OF ORAZIO VECCHI'S BIRTH

In the April *Rassegna Musicale*, Gino Roncaglia mentions the recent discovery at Modena of the baptismal certificate of Orazio Vecchi. The baptism took place on December 6, 1550. His birth must have taken place a very few days earlier. His earliest work, a four-part madrigal, was published in 1566, and his famous '*Amphiparnasso*' in 1594.

### STRAVINSKY

The April *Auftakt* contains three articles on Stravinsky: '*Structural processes in Stravinsky's music*,' by Igor Gleboff; '*The pianoforte in Stravinsky's art*,' by M. Druskin; and '*Stravinsky's influence on contemporary music*,' by Boris Asafiev. The last-named esteems that:

"*Petrushka*" does away with the static element that characterised impressionistic music, and exercised a good deal of influence in this respect. Soon after its appearance the "lore of the streets" began to play a part in works by other composers (Casella, Rieti, Satie, Auric, Hindemith).

'The dynamic quality of the "*Rite of Spring*" is purely Russian, and could not be assimilated by Western composers. However, it has exercised a measure of influence. Stravinsky's latest works are not specifically Russian in idiom. They are written in a kind of musical Esperanto, for the reason that the composer has eliminated all elements which might divert the attention of listeners from the kinetic and dynamic properties of his music. A similar tendency is noticeable in many works by other

composers of to-day; its originator is undoubtedly Stravinsky.'

#### MOUSSORGSKY'S ÆSTHETICS

In the May *Musik*, Igor Gleboff writes:

'Moussorgsky's outlook excluded both abstract, merely formal æsthetics and hedonism. He disliked vagueness, and considered that there should be no wall between emotional content and musical form. Emotional experiences were valuable to him only so far as they carried ethical and social significance. He must have been very much influenced by Tchernyshevsky's book, "The æsthetic relation of art to reality," published in 1855. He held that the rights of the artist intent on expressing live emotions were above all restrictions. He had a very inquiring mind, eager to deal with emotions that had not been dealt with before. He believed that art must be constantly moving, concrete, and accessible. His imagination went straight for the situations in which the life of the human soul stands most fully and most forcibly revealed.'

#### LISZT'S 'FAUST-SYMPHONIE'

In *Musique* (May 15), Vladimir Jankelevitch submits Liszt's 'Faust-Symphonie' to a careful and enthusiastic analysis:

'Here, Liszt no longer follows the method of antithesis illustrated in "Mazeppa," "Tasso," or "Hunnenschlacht." On the contrary, he resorts to organic development. The Symphony is founded on six themes which work in co-operation and react upon one another, the result being a wealth of significant variety, and perfect co-ordination.'

#### ROLAND-MANUEL ON SATIE

In *Le Guide du Concert* (May 24), Roland-Manuel says of Erik Satie:

'I admired him from the outset, and still admire him, because he was one of the very few human beings whom no magic can blind, and who immediately see in any new departure in art the latent weakness, the germ of decay whose presence admirers do not suspect, but which sooner or later will assert itself. Satie was against Wagner in 1885, against Debussy in 1908, against Ravel during the war, against the "six" just before his death. This is altogether admirable.'

#### BELGIAN 'SYNTHETIST' COMPOSERS

In the *Revue Musicale Belge* (April 20), José Bruyr introduces a group of seven young Belgian composers who style themselves 'Synthetists,' and whose desire, apparently, is to steer clear of 'official' routine and of the exaggerations and narrowness of contemporary cliques. They are Maurice Schoemaker, Marcel Poot, Dejoncker, Strens, Bernier, Otlet, and Brenta.

#### A BIBLIOGRAPHY OF ITALIAN THEATRES

In the April *Bollettino Bibliografico Musicale* begins the publication of a bibliography of works in which references to the activities of Italian theatres may be found. The compiler is Guido Bustico. The list he provides should prove invaluable to an author wishing to write a history of Italian theatres—which has never yet been done.

#### UNPUBLISHED LETTERS OF SPONTINI

The May *Musica d'Oggi* contains eight hitherto unknown letters of Spontini.

M.-D. CALVOCORESSI.

## The Musician's Bookshelf

'Beethoven the Creator.' By Romain Rolland. Translated by Ernest Newman.

[Gollancz, 30s.]

This book both lifts the reader up and casts him down. It is an unwieldy mass of illuminative criticism, poetic insight, over-statement, and sentimentality. It seems an odd thing to be compelled to say about a book by so eminent a writer, but over and over again some more than usually purple patch reminds us of the advice given to young writers concerning passages that they regard as fine writing: 'Cut them out.' Mr. Arnold Bennett, in his *Evening Standard* review of the book, even went so far as to suggest that Mr. Newman should have pruned as well as translated. But this is surely to throw overmuch responsibility on to a translator's already burdened shoulders. Mr. Newman has served Rolland well in this matter, for some of the more sentimental passages, given a less balanced and astringent translator, would have slopped over. (We can visualise Mr. Newman negotiating the juicier samples with his tongue in his cheek.)

One thing he might have urged on the author or publisher for the comfort of the reader, i.e., a more practical and comfortable method of disposing of the author's second thoughts and supplementary references. Rolland is an old offender in this way. Several of his earlier books are overburdened with footnotes to such an extent that the primary matter is sometimes submerged. An overdose of footnotes is bad, but they are at least under the reader's eye. Here, the author dumps all his extra matter at the end of the book. There are 391 notes, and they fill about a hundred pages—about a quarter of the book. As other appendices account for a further seventy pages, the disproportion with the main body of the book is absurd. Many of the notes are of great value and interest, but most of them could have been included in the text. On some pages the reader finds himself no fewer than six times bidden to turn to the end of the book, and often this interruption yields no more than a tiny scrap of information or a mere date. For example, on p. 40 we read that 'in his [Beethoven's] day, people thought it monstrous that this young man should regard himself the equal of a Goethe and a Handel (26).' We therefore hunt up Note 26, about three hundred pages farther on, and read, 'Ignaz von Seyfried.' If Seyfried had to be quoted as the authority for the statement on p. 40, why should the reader be compelled to interrupt himself thus? The name might easily have been included in brackets after the reference, or at the foot of the page. A similar disregard for the reader's comfort is shown in other ways. To begin with, the book is far too big and heavy. With thinner paper, narrower margins, and a less imposing type it might have been got into quite a convenient size. Actually it is a good deal bigger and heavier than a volume of 'Grove.' The work may thus be said to suffer from elephantiasis as well as appendicitis. There is perhaps some fitness in this, for the bloated production is not ill-suited to a book so tumid in style.

These grumbles are not merely captious. The public should be encouraged to read books about

music, and any method calculated to put them off rather than bring them on calls for frankness.

The book is a pen-portrait and a critical study rather than a biography. It deals roughly with the period covered by the 'Eroica' and 'Leonora,' and analyses penetratingly the Symphony, the 'Appassionata,' 'Moonlight,' and Waldstein Sonatas, and the opera. Rolland gives copious musical examples, makes liberal use of the sketch-books, and in a remarkable way does show us the growth of a masterpiece. In fact, we pay the highest possible tribute to his informed enthusiasm and its infectious power when we say that it is able to survive his verbiage.

We are glad to see him putting in a good word for the earlier sonatas. He holds that the tendency to-day is to under-estimate Beethoven's first manner. Beethoven himself is partly responsible; 'the cathedrals the old master erected in Op. 106, Op. 110, and Op. 111 have thrown their vast shadow over the earlier buildings. But it would be a profound error to ignore the profound originality of these. To say, as is the habit nowadays, that they are only a prolongation or an imitation of the art that preceded them, the forms and spirit of which they paraphrase, to say that in them Beethoven is still under the influence of the *style galant* of Philipp Emanuel Bach, Haydn, and Mozart, and that these first twenty-two sonatas are, as a whole, below the best works of the composers of the preceding period, is to forget the upheaval they wrought in the mind of the generation that heard them for the first time, the furies and transports that greeted them, the ostracism meted out to them by those who were in bondage to the older style, and the ardent enthusiasm they invoked in the young.' And he goes on to tell the story of Moscheles discovering the 'Pathétique' Sonata, secretly copying the work because he could not afford to buy it. Recitalists who over-play Opp. 110 and 111 should turn more frequently to the early sonatas. Judging even No. 1 in comparison with all those of Haydn and Mozart (and in fairness forgetting Beethoven's latest examples), we are bound to see how great an advance it shows in almost every way.

Probably few readers will agree with all the eulogistic passages in the chapter on the sonatas, but it has to be admitted that M. Rolland manages to communicate much of his fervour to his readers, and to send them back to their well-thumbed sonata volume with eyes and ears more widely opened than before.

The first of the appendices deals with Beethoven's deafness. The author will have nothing to do with the now generally-accepted theory as to the cause of Beethoven's infirmity. He appeals to Dr. Marage, 'who has specialised for thirty years in the study of hearing and its variations, and, since 1900, has observed thousands of cases of deafness.' Marage went very thoroughly into the question of Beethoven's deafness, but was apparently content to ascertain the nature rather than the cause of it. Rolland therefore questioned him, and as a result of their correspondence they agree that the true source must be sought for in Beethoven's brain. Thus Marage:

'The subjects who develop the form of deafness that begins with the loss of the higher sounds are generally overstrained intellectuals. . . . All the functions are normal until the

moment of the appearance of the buzzings and the deafness. Until then, Beethoven's hearing had been remarkably fine. Now, an organ that is hypersensitive is the more easily attacked by a malady. . . . Beethoven's inner ear and auditory centres, that were hypersensitive, subjected to intense labour, and overwrought, became congested. . . .'

Rolland says that he himself, when studying the creative genius of Beethoven, had been struck by the 'furious concentration' which characterises it, and that factor is more marked in him than in any other composer of his epoch. Rolland likens the effect of this concentration to hypnosis, and compares it with the Indian Yoga. He adds:

'It was not at hazard that I employed this word "Yoga" three, four, or five times in the course of my study. During the course of the present year my labours have brought me into contact with some of the greatest of the contemporary Indian minds that have practised Yoga, notably the extraordinary Ramakrishna, that incomparable master of religious contemplation, and his great disciple Vivekananda. I had read their strangely precise description of all the degrees of this Yogist concentration, and of the physiological and moral effects of what they call the rising, in the canals of the body, of the Kundalini Sakti (the essence of energy). But they know the dangers of it, through having, like Ramakrishna, escaped them by a miracle; and they warn their disciples of these dangers. They forbid them to surrender themselves to Yoga at hazard and without an inward necessity; they know well that these exercises in passionate and boundless concentration always conduct to the brink of cerebral apoplexy or of mental alienation. Some of these adepts have come out of their spells of Yoga with eyes red and bleeding, "as if eaten by ants."'

Marage agrees with Rolland's suggestion. He says:

'The cause of Beethoven's deafness seems to me to be the congestion of the inner ear and the auditory centres—a congestion due to his furious concentration, his terrific fixity of idea, as you so well express it. Your comparison with the Indian Yoga seems to me to be very exact.'

There will always be difference of opinion on this subject, but the Rolland-Marage solution seems to be at least as probable as the commonly accepted one, and far more comfortable for the Beethoven worshipper.

However much we may dispute concerning the cause of Beethoven's deafness, we shall all be in agreement as to its result. Probably this is a point that has only recently been recognised. Rolland says: 'Beethoven's genius (I ought to say his demon) produced his deafness. Did not the deafness in its turn make the genius, or at all events aid it?' Marage points out that the curious type of deafness from which Beethoven suffered, although it cut him off from the outer world, had the advantage of:

' . . . maintaining his auditory centres in a state of constant excitement, producing musical vibrations and hummings that he sometimes perceived with the utmost intensity. If it suppressed the external vibrations it augmented the internal.'

To which Rolland adds:

'It may be then that the deafness endowed his palette with new colours and gave him an auditory exaltation that must indeed have often been painful, tyrannical, besetting, but that also may have often been accompanied by euphoria. Subjects attacked by labyrinthitis frequently hear lovely instrumental and vocal melodies that fill them with delight, but which, try as they will to fix them, they cannot retain. Do we not recognise Beethoven chasing his hallucinations across the fields and through the streets?'

This theory of inner music may be far-fetched, but what seems to be certain is a point with which neither Rolland nor Marage are concerned apparently, that is, the great help Beethoven's deafness must have been to him as an aid to concentration and as a shield from outward distraction. Are there not composers in this noisy, distracting age who would welcome temporary loss of hearing? It is in fact one of the deficiencies in our physical make-up that we cannot close our ears with the ease and completeness with which we can close our eyes, and yet remain awake and alert.

The two other appendices deal with a Beethoven sketch-book of 1800, and 'The Brunswick Sisters and their Cousin of the "Moonlight."'

The illustrations are a valuable part of the work. There are thirty of them, mostly full-page plates beautifully reproduced, and many seem to be appearing for the first time. Of engrossing interest are such plates as those giving the general view of Vienna, the Kohl Markt, Vienna, &c., in Beethoven's time.

In a note to the reader, Rolland promises further studies on similar lines. They will be eagerly awaited. But with all good will we suggest that the forthcoming books shall be produced with a little more consideration for the comfort of the reader (and incidentally the demand on his pocket). Rolland has it in him to write a great critical book; it is a pity that he seems in this instance to have been content to turn out one that is bulky rather than great.

'The Theories of Claude Debussy.' By Leon Vallas; translated from the French by Maire O'Brien.

[Oxford University Press, 6s. 6d.]

Perhaps the word 'theories' is less happy than 'ideas' would have been as a translation of the original French 'Les Idées.' 'Theories' suggests an elaborate mental process that was certainly not the distinguishing mark of the essays by Debussy on which this book is built. That was, in fact, their main charm. They were excellent journalism, but no more. Debussy collected many of his critical articles, and after his death they were published in book form under the title, 'Monsieur Croche, Antidilettante.' An English translation of this book appeared in 1927, and was noticed in these columns. Some of the chapters from the book also appeared in the *Musical Times*, translated by Mrs. Liebig in 1918.

Mr. Vallas lays out his matter in nine chapters dealing with musical education; the definition of music as a free art; French music and Nationalism; the works of Wagner; foreign music, &c. His method is to expound Debussy's attitude

on various points, using frequent but generally brief quotations from Debussy's journalistic writings as text and evidence. The method leads to interesting results, though perhaps Debussy would have been not well pleased to find so much made of so little at times. The quotations have the effect of sending the reader back to 'Monsieur Croche.' Certainly Debussy wielded a pungent pen, and never more so than when writing about Wagner. He began by being an enthusiastic Wagnerite, and in 1903 he recalled in *Gil Blas* the 'Parsifal' performance in 1889 at which he had been present. '1889! Delightful period, when I was madly Wagnerian. Why am I no longer so?' And he admits that he was a Wagnerian 'to the point of forgetting principles of the simplest civilities.' It may be said that when he became anti-Wagnerian he again forgot those same principles. Yet behind all his bitterness there is sound criticism, and much that will probably find increasing support as time goes on. For example, although in the passage about to be quoted he was mainly influenced by his dislike of Wagner's influence on French music, there is much in it that will meet with general agreement:

'Wagner's genius is certainly unquestionable.

... It is his drama above all that is false from our French point of view. The idea of spreading one drama over four evenings! Is this admissible, especially when in these four evenings you always hear the same things? The characters and the orchestra pass on the same themes in turn to one another, and then comes the "Twilight of the Gods," which is again a résumé of what you have already heard. I repeat that all this is inadmissible for those who love clarity and conciseness.'

Later we find him speaking of the 'Ring' as a 'musical Bottin'—the French equivalent of 'Kelly's Directory.' Above all he was exasperated by the *Leit-motiv* system. After a performance at Covent Garden of 'the entire "Kelly's Directory"' in 1903, he wrote in *Gil Blas*:

'It is hard to imagine the state to which the strongest brain is reduced by listening for four nights to the "Ring." ... It is worse than obsession. It is possession. You no longer belong to yourself. You are but a *Leit-motiv* moving in an atmosphere of tetralogy. No ingrained habit of courtesy will in future prevent us from hailing our fellow-beings by the cries of the Walkyries: "Hoyotoho! Heiah! Hoyohoi!" Isn't it gay! ... "Hoyohoi!" What will the newsboys say! ... How unbearable these people in skins and helmets become by the fourth night! ... Remember, they never appear without the accompaniment of their accursed *Leit-motiv*. Some of them even sing it! Which suggests a harmless lunatic who, on presenting his visiting-card, would declaim his name in song.'

He is amusing too concerning the Wagner menagerie. His strictures, however, were mostly directed against Wagner the dramatist. His admiration of the music was expressed on several occasions. For example:

'Let me show you that there is ardent beauty in the "Tetralogy." In moments of tedium, when one really does not know whether to blame the music or the drama, passages of unforgettable beauty suddenly appear and

silence all criticism. . . . It is irresistible as the sea. Sometimes it lasts but a moment, often longer.'

And concerning 'Parsifal' he was enthusiastic. 'It is,' he says:

'... an admirable proof of the futility of formulas—a magnificent contradiction of the "Ring." In "Parsifal," the last effort of a genius before whom one must perforce bow, Wagner tried to be less authoritative towards music; it breathes with greater ease. There is no longer the nervous breathlessness entailed by the pursuit of the sickly passion of a Tristan; the infuriated cries of an Isolde; or the grandiloquent commentary of an inhuman Wotan. In all Wagner's music nothing attains to more serene beauty than the Prelude to the third Act of "Parsifal" and the entire Good Friday episode.'

And he goes on to say that the work is 'one of the finest monuments of sound ever erected to the indestructible glory music.' One could wish he had given his opinion on the 'Mastersingers,' surely the ripest and best—because the most human—of all Wagner's works.

Readers would imagine that Chauvinism was the basis of Debussy's attitude towards some works of Beethoven, and especially his gibes at the 'Pastoral' Symphony, did we not find him expressing an enthusiastic admiration for Bach. As to the 'Pastoral'; after Weingartner had given an exceedingly detailed and over-precise performance, Debussy wrote that the work had been conducted 'with the care of a meticulous gardener. It was so neatly cleared of caterpillars that it gave the impression of a landscape varnished with a brush, the gentle undulation of the hills being represented by plush at ten francs a metre, and the trees crimped with curling tongs.' Even ten years after having written the above he could still poke fun at the work. 'A little more,' he wrote, 'and we should have smelt the cow-shed!' Afterwards, however, Debussy felt he might be misunderstood, so he pointed out that he was not wanting in respect to Beethoven. 'No man is expected to write only masterpieces; and if the "Pastoral" Symphony is classed as such the term loses force when applied to his other works.' On the whole, Debussy's attitude towards the great masters was that which should be adopted by all. He said one day:

'I refuse to admire them [Beethoven and Wagner] *en bloc* because I have been told that they are Masters! That, never! In my opinion, the attitude that people adopt towards Masters nowadays is unpleasantly servile. If a dull page annoys me, I insist on my right to say so, whoever its author may be.'

And that he could be generous in his admiration let this last quotation show:

'Genius can, of course, dispense with taste; of this Beethoven is an example. Mozart, on the other hand, his equal in genius, has, in addition, the most delicate taste. Take the work of J. S. Bach, that benevolent god to whom musicians should offer a prayer before setting to work, so that they may be preserved from mediocrity. We shall seek in vain for one fault of taste in all that vast amount of work in which we constantly find things which might have been written yesterday, from the

capricious arabesques to that outpouring of religious feeling for which we have so far no better expression.'

It is pleasant to read, too, his generous tribute to composers so widely apart as Weber and Franck. Mr. Vallas's book is one that holds the reader in an unexpected degree. The explanation is, no doubt, that good criticism (despite all that the anti-critics say) makes very interesting material. Moreover, no man of Debussy's standing, with so pungent a gift for expression, can be other than interesting. It should be added that the translation is more than merely adequate.

'Beethoven.' By Edmond Vermeil.

'Wagner.' By René Dumesnil.

[Rieder, Paris, 1929: 18 francs each vol.]

These are the first two volumes of a series of monographs which are certain to prove most attractive to the musical public at large, being plentifully and beautifully illustrated. Each volume contains ninety-six pages of text and sixty plates. Considering the standard of production, and the fact that the price works out at a shade under three shillings, these volumes may be described as remarkably good value. M.-D. C.

#### BOOKS RECEIVED

[Mention in this list neither implies nor precludes review in a future issue.]

'Jewish Music in its Historical Development.' By A. Z. Idelsohn. New York: Henry Holt, \$6.

'The Directory of the British Music Industries, 1929.' Pp. 702. The Federation of British Music Industries, 2s. 6d.

'Music and Musicians of Eton College.' By Albert Mellor. Pp. 154. Windsor: Spottiswoode, Ballantyne.

Cobbett's 'Encyclopedic Survey of Chamber Music.' 2 vols. Vol. 1, A to H. Oxford University Press. £5 5s., complete; the two volumes not sold separately.

'Speech and Hearing.' By Harvey Fletcher. Pp. 331. Macmillan, 21s.

## New Music

### PIANOFORTE

Those who have admired Aubyn Raymar's brilliant playing of his arrangement of the Mozart Fantasia in F minor will be glad to know that this transcription is now published by the Oxford University Press. The Fantasia is the one generally associated with Best's organ arrangement, but written originally for a clockwork instrument. Two such works were commissioned at the end of Mozart's life, and both are thoroughly representative of his power at its fullest. It is not too much to say that the Andante which forms the middle section of this present Fantasia is one of his loveliest ideas, and that the whole work, in Aubyn Raymar's arrangement, forms an important addition to the pianist's repertoire. The transcription is particularly interesting; full and imaginative use is made of modern keyboard resources, but there is never any suspicion of virtuoso writing, and the arranger is almost austere in the way he keeps his work to the spirit and letter of the original. When the arrangement was produced two years ago a *Times* writer commented upon the way in which the original purpose of the Fantasia seemed to stand out in Aubyn Raymar's performance of the

work—a very suggestive piece of criticism in the light of the arrangement as it now appears. The transcription can be most warmly commended to pianists having the necessary equipment. The *Fantasia* has long been known as one of the noblest things in the organist's repertoire; it has also been familiar as a pianoforte duet. It may now well become indispensable to solo pianists.

A number of additions are made to the Clarendon Pianoforte Series edited by John Ireland and published by the Oxford University Press. Howells's 'Gadabout' is a witty and vivacious thing, but more than that has gone to its making. One soon sees it to be closely knit in its thought and construction; and this is the reason why it should wear well. Very brilliant and sparkling in effect again is Harold Rutland's *Toccata*. A good *toccata* is an easy thing to begin, but a very difficult thing to continue; so many *toccatas* lose their interest after the first few rockets have been let off. It is the coherence and aptness of pp. 2 and 4 that mark off this present work. The impulse is felt throughout the movement, from a good beginning to a really brilliant finish. Three Preludes by Dorothy Howell, published separately, are notable for their fluency and the ease of their manner. But there is little more than this, little personality or intensity, except in the short F minor work, which has a sincerity and depth which the other numbers lack. These issues are all in the Clarendon series.

Murdoch's are the publishers of Arnold Bax's 'Pæan,' a *passacaglia* based on a vigorous four-note figure and elaborated with all Bax's facility of colour. The music is dramatic, and perhaps more orchestral than pianistic in style, but effective enough; to some its triumphant eloquence may seem turgid and verbose; others will call it powerful.

From Chester comes the Valse from Stravinsky's 'Histoire du Soldat,' which may have more effect in its orchestral than in the pianoforte version. It couldn't have less. Paul de Maleingreau's 'Berceuse d'après-midi' has an attractive lilt, but is distinctly thin. P. Perkowski's 'Four *krawiaki*' are vivid, and have some original touches of colour. The short No. 3 is particularly attractive.

Caroline Maude's 'In modo antico,' a Suite for pianoforte, published by Stainer & Bell, consists of a Prelude and five dances. The style ranges from that of a clumsy Bach invention in the Prelude to that of a somewhat listless Edward German in the Gavotte. It is lack of any definite style or personality that spoils this music. The composer has some pleasant ideas, and can write a flowing phrase, but one never knows whether the next bar is to be like Bach, like Handel, or like Chaminade. 'Giga,' which ends the Suite, is probably the most spontaneous and the best number.

T. A.

## SONGS

Three Irish folk-songs, with words by P. W. Joyce, are arranged by Sir Hamilton Harty and published by the Oxford University Press. The tunes are well worth treatment, especially the second, called 'The Fairy King's Courtship,' which is a beauty. Sir Hamilton Harty uses the 'full' method of arrangement, clothing the tunes with a rich beauty of sound that is apt to cloy.

Needless to say, the settings are thoroughly effective, but the tunes themselves might have had more chance if they had been more allusively treated. The last song, 'The game played in Erin-go-bragh,' is a brilliant and amusing thing, with a welcome lightness of texture which gives great life to its movement. It would be worth a lot to hear Plunket Greene sing it.

From the same Press, published separately, are three Troubadour songs: 'Winter,' 'Serenade,' and 'The Return of Summer,' by W. Arundel Orchard. A vividness of feeling about the words gives these works effect even when the music is uncertain in touch. 'Winter' does not hang together, but attains one or two suggestive atmospheric effects. 'Serenade' is almost an essay in the Wagnerian manner. Most successful as a whole is the freshness and sturdy vigour of 'The Return of Summer.' Peter Warlock makes a beautiful thing of Wyatt's 'And wilt thou leave me thus?' At first one is inclined to wonder whether the music is not too sophisticated for the poem, but poetry could not well be more self-conscious than this, whose every word is artifice, and words and music are in reality very well matched.

This Press also publishes Robin Milford's Op. 15, two Goldsmith songs, 'An Elegy on Mrs. Mary Blaize' and 'An Elegy on the Death of a Mad Dog.' High-spirited, amusing settings, both of them, and light-handed enough to let the words have full effect. In conjunction with the University of Wales Press—for the National Council of Music—the Oxford University Press publishes David Evans's 'Maesaleg,' a very simple ditty. If this is the sort of thing a National Council publishes, Welsh music must be in a very poor way indeed. It is often difficult to believe the travellers' tales about Welsh musicianship when one hears the efforts of their swell singers, and now that some of their music is being published the myth is even further exposed.

A very welcome issue is that in single form of Butterworth's 'Loveliest of Trees'—certainly one of the loveliest of songs. Augener is the publisher, and the range is mezzo-soprano or baritone; the song is suitable for a man or a woman. Competition selectors might well use it, but it must be for advanced classes. Cramer issues Schubert's 'Night-Violets,' with an English translation by J. Smallwood Winder. And Novello's publish a topical version of 'Here's a Health unto His Majesty,' with new words by A. P. Graves and music arranged by A. C. Mackenzie.

One of the most interesting of this month's songs is Ernest Bullock's setting for voice, violin, and pianoforte of Padraic Gregory's 'Padric the Fiddler.' Even those of us who have had about as much as they can stand of Irish fiddlers will welcome a song so quiet, subtle, and musicianly as this. There is a real sense of poetry in the music, and at the same time a firmness of touch which prevents any weakness or hesitancy. The end of the poem is beautifully handled. The violin is an integral part of the song, and not an *obbligato*. The publishers are Stainer & Bell, and the range mezzo-soprano.

Joseph Williams sends a volume of six songs by Henry Newbolt with music by various composers. Here is a song-book for smoking concerts and the buccaneer type of baritone. The composers

represented are Florian Pascal, C. H. Lloyd, and Alan Gray. Lloyd is tuneful and unassuming as always; the volume is chiefly notable for two songs by Alan Gray that are really first-rate in their way. 'The Bold Menelaus' is one, with a good swinging chorus, and 'Admiral Death' is the other. Florian Pascal sets 'Drake's Drum' and 'There's a breathless hush in the Close to-night.' These songs are not particularly distinguished, and somehow the war seems to have dealt very hardly with 'Play up, play up and play the game' and all that sort of thing. No doubt it was all perfectly sincere, but since the war it sounds like appalling humbug.

T. A.

## UNISON

In one cover are 'Tommy Snooks,' a neat little easy song of courtship, by Cecil Sharman, and a two-part arrangement of 'Golden Slumbers,' smooth as silk and rich as cream (Novello).

The Oxford University Press sends the first number of an attractive new series, 'The Clarendon Song Books,' edited by W. G. Whittaker, H. Wiseman, and J. Wishart. There are to be six books in all, and the contents include folk-songs, rounds and canons, nursery rhymes, classical pieces, and modern songs. In the later books are to be given some two-part songs, but those in the present issue are all in unison (apart from the rounds). The classical and modern songs include Schubert's 'Cradle Song,' Schumann's 'Ladybird' and 'To the Evening Star,' Brahms's 'The Smith,' and items by Stanford, Whittaker, and Farjeon. There are canons by Tallis, Caldara, Hauptmann, and Whittaker. Altogether there are thirty-one pieces, none difficult, either vocally or pianistically, and the Staff or Sol-fa edition (pocket size, with tunes and words) costs sixpence only—a very fine bargain. The pianoforte edition is 2s. 6d. Linen backs for the small copies cost twopence extra, and for the pianoforte copy sixpence extra. For school or club use the more durable form is better.

The Oxford University Press prints for the National Council of Music in Wales the 'New Song Book,' Part I of which is to hand (pianoforte edition, 3s. 6d.; melodies in Staff and Sol-fa, 6d.). There are twenty-six pieces, with descants (sometimes two or more accompanying parts), and the songs are not all Welsh, though all have Welsh as well as English words, with the exception of 'Gaudeamus igitur.' An unusual feature is the addition in many of the pieces of a percussion part, which may be thrummed with the fingers, or played by the younger children on any convenient instrument. Most of the pieces are folk-songs, Welsh preponderating, with a sprinkling of Irish and Scots (here sometimes called 'Scotch' and sometimes 'Scottish,' but never 'Scots,' the correct adjective); there are also one or two old popular songs, and songs by Morley, R. Jones, and Schubert. Both these new selections are good. The difficulty nowadays for teachers and club leaders seems to be choosing amongst such a large number of song-books. I think it is wise to get out of the rut of folk-song increasingly. In books of the past art-songs have had too little space, and not always have the best folk-songs been included. The new Clarendon books seem to hold the balance in this way better than does the Welsh book; but that is a matter for personal choice.

New single songs are numerous. Colin Taylor has always something neat and pleasant to say in a musicianly way. Here are three songs by him: 'Pretty Cow,' 'A Child's Prayer,' and 'Grasshopper Green.' The first two are slowish, the last lively. All have a good deal to attend to, as imaginative music should have; and the pianoforte parts, which really count, are pedalled. These songs should certainly be looked at by all who select music (not merely 'material') for youngish children. Norman Demuth's setting of Ben Jonson's 'Echo's Lament of Narcissus' ('Slow, slow, fresh fount') has a delicate impulse and is thoughtfully conceived to second the poetry. It needs a fair amount of experience to teach and sing it well. 'Late Summer' is Arthur Baynon's setting of John Drinkwater's 'Tho' Summer long delayeth.' It moves tranquilly, and its melody does not quite satisfy me, though its mood is fitting. Harry Brook sets Blake's 'The Lamb' with a great many even quavers. I find the rhythm somewhat monotonous, and the tune very pleasant. R. H. Hull takes Wordsworth's 'The Daffodils,' but drops into a commonplace tune. The poem demands something finer. A 'Spring Song,' from Gluck's 'Armida,' is a strong, cheerful piece that Dr. Whittaker has arranged. It is easy. Another 'Old Masters' piece is Schubert's 'Whither?' ('Wohin?'). For this, it will be remembered, a light-fingered pianist is needed, and dexterous singers who can ripple along as gaily as the rill (Oxford University Press).

W. R. A.

## PART-SONGS FOR CHILDREN'S AND FEMALE VOICES

Two attractive choruses from Handel's opera 'Atalanta' are published separately, under the general title of 'The Fairy Folk.' The first of these ('Now the moon') is quietly graceful, and the second ('Now the glow-worms') is in gavotte time. The lower part in the former descends only to C sharp, and in the latter to B. Felix White goes to T. E. Brown (a poet too little read) for 'Apple-tree,' and finds grace to match that of the writer's thought. This needs fine handling, for all its comparative ease in the exposition of the tunes. It is for s.c. (lowest note A). Dr. Whittaker has arranged an old Cornish May song (from Chappell) under the title of 'Robin Hood and Little John' (soprano, with descant). This is a gaily-striding piece, with some dotted quaver-semiquaver rhythms to negotiate at a good speed. Another similar arrangement of his is 'Gossip Joan,' in easy gavotte style (Oxford University Press).

Ernest Bullock sets the familiar rhyme about Charles, who gave Elizabeth a Dodo, under the title, 'Of a Certain Green-Eyed Monster' (s.s.). The words make this suitable for girls; it would go well in clubs. Dorothy Howell's 'Summer' has words by Mary V. Howell. It is gently aerated, and needs a good sense of phrasing and colouring (s.m.-s.).

W. R. A.

## MALE-VOICE

Dr. Sweeting writes broadly expressive music for Cecil Spring-Rice's 'I vow to thee, my country.' The dynamic range is considerable, and the spirit of nobility is well maintained (T.T.B.A.B.). Stanley Wilson's 'Tewkesbury Road' (T.T.B.B.) has words

by Masfield ('It is good to be out on the road'). This is a good superior sample of the swinging, breezy, 'wind on the heath, brother,' type of male-voice delight, surely touched off. William Rigby has arranged a Hebridean air, 'Farewell' ('Sad am I, and sorrow-laden'), for T.T.B.B. This, slow and sustained, needs deep feeling and clean, finely-balanced harmonizing, in order to give the tune its full significance. It is not complex (Stainer & Bell).

Two songs for T.T.B. are transcribed by Peter Warlock. The first, 'From stormy windes,' by Edmund Turges, was composed in 1501 for a royal marriage. It moves slowly, with strong dignity. The other, 'Who shall have my fair lady?' is by Fayrfax, and trips brightly, with a dainty bit in triple time, after the normal two in a bar (Oxford University Press). W. R. A.

#### MIXED VOICES

J. H. Foulds has written 'Three Marching Songs,' with accompaniment for pianoforte or orchestra. The words are adapted from Lytton's 'Rienzi,' and the separate titles are 'Santo Spirito,' 'Lances of the Free,' and 'The Grand Compagnie' (S.A.T.B.). The second is likely to be the most popular. The last is called a 'Descriptive Chorus,' and I know where *that* will be most often sung. All three have a little freshness, and choirs that like a genteelly rowdy time now and again might look at them (Paxton).

Percy Fletcher's pretty song 'Bees' (S.A.T.B.) gives scope for onomatopœic effects, and needs a light, firm use of tongue, lips, and teeth. The tone is on the delicate side, varying from *pp* to *mf* (Novello).

It is pleasant to see another remembrance of Ernest Farrar, whom we lost untimely in the war. 'To Daffodils' (S.A.T.B.) is straightforward, with the touches of personal thought and feeling that we always had from this composer. Choirs that have tried Quilter's charming setting will like to compare this with it, and those that have no music for Herrick's lyric should try this. Rachael Hobday (I hope this is yet another member of the family that we know so well as executants) does well with Shakespeare's 'Willow Song' (S.A.T.B.) by not attempting too much. There is something chaste and seemly in this. Alfred Wall we know best as a string writer from the North. His 'Soft, soft wind' (Kingsley) weaves gently, reticently, in a way that attracts one (S.A.T.B.). Percy Judd, in 'A Deserted Home' (S.A.T.B.), evokes the spirit of days long gone, when present desolation was busy cheer. This composer might worry rather more over his melodies, which sound to me as if he accepted them a little before they had come into the best shape. One of Peter Warlock's new editions is 'Trolly lolly lo,' by Cornyshe (early 16th century). This is a brief, gay, inconsequential ballad, consisting chiefly of the words of the title. It is for S.A.B. (Oxford University Press).

Alec Rowley and his sister Doris write blithely of love's pranks in 'Lack-a-day-me!' a song for S.A.T.B. that Church choirs will like to try as a change from their severer labours. Small bodies of other natures can well tackle it. This composer's 'The Shepherds' Queen' (Ben Jonson) is more contrapuntal, and requires rather more experience in colouring and shading tone, though it is still fairly easy. It, too, will be taken up with

pleasure. J. Albert Sowerbutts writes well. His 'Spring' (Nashe) throws the diatonic discords about with a sure hand, and makes the rhythm live. This is a splendid little S.A.T.B. song for choirs that like to polish detail, and feel the flow of strength in their music. We could do with more by this composer. 'Breathe soft, ye winds,' is best known as an old favourite glee. Here is a S.A.T.B. song upon these words, by W. E. Jacquest, mellifluous and straightforward—very pleasant work that choirs not very far advanced could do agreeably, and that others would like to see also (Stainer & Bell).

Cramer sends a curious piece—Vivian Langrish's arrangement for S.A.T.B. of Bach's Prelude in E flat (No. 7 in Book 1 of the 'Forty-eight'). The pianist plays the first nine bars, and then the choir sings, to 'Ah,' the next portion, the instrument taking up the semiquaver runs later. The work is also scored for orchestra. There seems little point in singing keyboard music merely because it *can* be done. Are there not enough songs in existence? And if one must adapt Bach, why not take vocal music? This sort of thing seems to me to have only a curiosity value.

W. R. A.

#### CHURCH MUSIC

Several new works of considerable interest to choirmasters come from the Oxford University Press. An easy Communion Service in E flat—'Missa de Sancto Albano'—by Healey Willan admirably meets the requirements of the average church choir and may be cordially recommended. 'Lo, round the Throne a glorious band,' by Henry G. Ley, is No. 2 of 'Six Short Anthems for the Seasons of the Church,' set in an extended version for chorus, semi-chorus, and orchestra or organ. It was written for the two hundred and seventy-fifth anniversary of the Festival of the Sons of the Clergy in St. Paul's Cathedral, 1929. Dr. Ley has founded his work on a sturdy old melody by N. Herman (1560), which he has treated in masterly fashion and with a fair amount of elaboration. The setting provides wide scope for a good choir, and with its finely-written organ part should make impressive hearing. Orchestral score and parts may be hired from the publishers, and it should be noted that a shorter version of this anthem is also published.

A setting by C. C. Harwood of 'O Strength and Stay' is well-written and devotional. It is in four-part harmony throughout, with the tune in the treble, except for a few unison bars in the last verse. The harmony is varied for the different verses, and the middle verse is for unaccompanied singing.

Gordon Slater's setting in E flat of the Magnificat and Nunc Dimittis is a strongly-written work, straightforward and not difficult. Also to be commended is a setting in A of the same Canticles by W. Lovelock. The vocal writing is fluent, and there is an excellent free organ part. Both these works are fresh and interesting, and should be examined by choirmasters. Ernest Bullock's admirable short anthem, 'Song in the Valley of Humiliation,' is a worthy setting, bold and direct, of John Bunyan's words commencing 'He that is down needs fear no fall.' A welcome addition to the Oxford Choral Songs from the Old Masters is the popular Aria 'My heart ever faithful,' from

Bach's Church Cantata No. 68. It has been arranged and edited by W. G. Whittaker, who supplies some interesting notes on the work. Lastly, from this house comes a short, simple setting of 'Gloria in Excelsis Deo,' by Anne Megarey. It is for female voices (unaccompanied).

N. F. Byng Johnson's Hymn-Anthem, 'Sun of my Soul' (Novello), is a melodious, smoothly-written work, quite easy to sing. It contains a fair amount of optional solo work for soprano, tenor, and bass. H. Scott-Baker's setting of the Te Deum in B flat—composed for the Thanksgiving Services, 1929—is for S.A.T.B., the accompaniment *ad lib.* An orchestral accompaniment is available if required. The treatment is broad and straightforward, and the work, which is not difficult, should sound effective. One or two phrases, by the way, indicate that the composer is not entirely unacquainted with Stanford's setting in the same key (Novello). Choirmasters might note that Handel's 'Rejoice greatly' is issued separately as No. 71 of Novello's Chorister Series of Church Music for female or boys' voices.

Some further examples of the old Polyphonic School have recently been issued under the editorship of H. B. Collins (Chester). Byrd's Motet 'O Rex Glorie,' for five voices, is for the Feast of the Ascension. Another Motet, 'O salutaris Hostia,' also for five voices, is by Thomas Tallis, and is in honour of the Blessed Sacrament. Both these fine works are fairly difficult.

From the Plainsong and Medieval Music Society, Nashdom Abbey, Burnham, Bucks, come 'An Order for Compline'—admirably produced in every respect—and 'Simple Music for the Holy Communion.' The latter is a handy little book containing Kyrie, Creed (the old traditional melody), Sursum Corda, Sanctus, Benedictus, Agnus Dei, and Gloria in Excelsis—all of course in plainsong notation (voice part only). A few helpful prefatory notes are given. G. G.

#### SMALL ORCHESTRA

The Oxford University Press has added seven new scores to its excellent 'Oxford Orchestral Series,' edited by Dr. W. G. Whittaker. The editor and 'arrangeur' in every case is Michele Esposito, who has wrestled manfully with the difficulties of adapting a part so that it may be played either by violas or by violins (an octave higher) in default of violas, and adding a flute, bassoon, and, occasionally, timpani *ad lib.* The music is well chosen. The four pieces of Couperin ('Les moissonneurs,' 'Les Barricades Mistérieuses,' the chaconne 'La Favorite,' and 'L'Aussouienne') lend themselves well to adaptation—almost as well as the Handel Concerto Grosso in B flat and the Mozart Gavotte. The Brandenburg Concerto No. 6, in B flat, stands apart from the rest, as the problem to be solved in this case was of a different order. The original score consists of two viole da braccio, two viole da gamba, 'cellos, and double-basses. Mr. Fuller-Maitland suggests that the Concerto was played as a sextet. Mr. Esposito has brought in violins by the simple expedient of raising the viola da braccio part an octave higher. The arrangement looks well, and the different parts are nicely balanced except at a few bars before D (first movement), where the weight of second violins, first and second violas, 'cellos, and

basses is bound to be heavily felt as soon as the first violins leave the E for the A string. As regards bowing marks (fingerings has not been attempted), the Handel and Bach are more in keeping with the string-music tradition than the marks in the Couperin works. May I suggest that one of the adapters of the Oxford University Press should consider the expediency of a string arrangement of the slow movement in the E minor Suite for pianoforte and violin which might serve as middle section for the third Brandenburg in G major? I would not dare to urge it without higher authority. But Hans Richter never conducted the Concerto without the inclusion of this, one of Bach's most beautiful slow movements.

F. B.

#### VIOLIN

It does not usually happen that a piece of music written for either flute or violin will fit in equally with the genius of the two instruments. But this undoubtedly is the case with the Sonata in D of Leonardo Vinci, arranged and edited by Dr. W. G. Whittaker (Oxford University Press). Since fiddlers possess a good repertory of old sonatas it may be a generous act to leave this work for flautists. But those ascending and descending groups of six notes in the first Adagio would make an excellent lesson in bowing and tone-production.

A large number of short, comparatively easy pieces has recently been published—mostly bad. Wilfrid Sanderson's 'Valsette' and 'Pirouette' (Leonard, Gould, & Boltzler) must be excepted. The aim is not very high, but the composer achieves what he sets out to do. F. B.

#### 'FUNERAL ODE': FULL SCORE

A. Krein, the leader of the Jewish National School, though popular in his own country is little known in Europe. This work will hardly add to his laurels. Its plan and conception suggest that it was written under pressure, and to order. It was composed in memory of Lenin, for the tenth anniversary of the Russian Revolution, and consists for the most part of the theme of the 'Internationale'; the harmony is rather commonplace, and the work would not be very effective for voices or orchestra. The introduction, which should be of a sombre character, is without distinction, and so far as the music is concerned, somewhat discordant. One cannot but regret that the composer's great talent should have been expended on a work unworthy of it. Furthermore, the scoring has been carelessly done and cannot sound well (Music Section of the State Publishing Department, Moscow).

#### 'ISCHAVET' ('THE POLAR SEA'): FULL SCORE

G. Nyström, the young Swedish composer, dedicates his first big orchestral composition to Roald Amundsen, the famous Polar explorer. This 'Symphonic Tableau' is permeated with the characteristic Scandinavian spirit, and judging from the title is almost programmatic; and in any case it breathes of the landscape. In justice to the composer it must be said that he has a masterly grasp of the gloomy and grandiose colouring of that landscape, and his symphonic work, as an example of the moribund tone-picture, must occupy an honourable place amongst contemporary compositions. 'Ischavet' displays the

composer's robust, fresh, and independent talent. His ideas of orchestral colour, in which the influence of French impressionism is perceptible, are clever and original. He has also been affected to a certain extent by Greig, and perhaps by Wagner. Nyström's harmonic style is on the whole very thick and complicated, and he indulges freely in dissonances; these complex and quite modern harmonies are combined with clear-cut rhythms and often with simple and direct melodies. This composition is agreeably free from artificiality, and is the result of inspiration and not of calculation—Mr. Nyström belongs to the vanishing race who write as the spirit moves them. (The composer, 11, Rue Thibaud, Paris XIV<sup>e</sup>.)

#### FOURTH CONCERTO FOR PIANOFORTE AND ORCHESTRA

A composer such as Rachmaninov is, of course, completely formed, and it would be strange to expect any fresh revelations from him, even after a silence which has lasted for nearly ten years. Moreover, he has long ceased to rank with musicians of innovating tendencies; his sympathies, style, and manner belong to the past, and I cannot say that this has been a bad thing. His latest Concerto is in parts very like the other three, especially the second. It has the same passionate and rather expansive lyricism; the same gloomy and, so to speak, solemnly magnificent pathos; the same austere, profound, and always finely resonant orchestral colouring; and the same masterly pianoforte style which at once reveals the great pianist. The Concerto, however, contains certain features that are novel for Rachmaninov—a greater boldness in the harmonic forms, a more complex tissue, and some new instrumental methods. Rachmaninov is not a modernist; he frankly and honourably refuses to recognise the style and manner of the present day, and in this respect he is almost the only composer who has not in some way or other been beguiled by contemporary influences. I am confident that this Concerto is bound to be severely censured and even ridiculed as old-fashioned by the majority of progressively-minded critics, but gazing into the future, I cannot refrain from expressing the opinion that there will be a return to this music. This will happen when the public and the composers themselves have grown weary of juggling with an originality which has already become stereotyped, and when the waning taste for pungent and unpleasant dissonances has vanished. It is difficult to deny that however antiquated this work may seem, however strange it may sound side by side with Stravinsky and Hindemith, it is great, genuine, very talented, and supremely musical music. (Paris: 'Tair.')

LEONID SABANEEV.

(Translated by S. W. Pring.)

Messrs. Novello have just issued a further set of 'Twenty Short and Easy Pieces for the Organ.' This is the seventh collection of the kind, and like its predecessors it should be of great use to students, and to players in search of moderately difficult voluntaries. The composers represented include Bargiel, Bononcini, Handel, Ku'lak, Mendelssohn, Merkel, Rheinberger, Wolstenholme, &c.

## Gramophone Notes

By 'Discus'

H.M.V.

The mid-May parcel arrived too late for my June notes. It is small, but unusually interesting. The London Symphony Orchestra and Albert Coates give a vivid and well-reproduced performance of Liszt's 'Les Préludes,' a work whose merit is proved by the way it survives the annoying suggestions of 'We won't go home till morning' (D1616-17).

The real plum of the batch, however, is Ravel's Introduction and Allegro for harp, strings, and wood-wind, played by J. Cockerill, the Virtuoso String Quartet, R. Murchie, and C. Draper. This is fine, animated stuff, full of delightful colouring. The performance is all that we expect from so distinguished a set of players, and the work records well. It fills three sides, the Virtuoso party adding for makeweight Frank Bridge's Novelette No. 3, a worthy companion piece to the Ravel (C1662-63). Is there a finer quartet party than the Virtuoso? I can't think of their equal in exuberance and vitality, and there is no lack of finish and delicacy when those qualities are called for.

Here is the Andante Cantabile from Tchaikovsky's D major Quartet, recorded for the umpteenth time. The players are the Budapest Quartet, who give a good performance that would be first-rate but for its being rather too uniformly loud (D1634).

A Paderewski record needs little more than mention. His latest is of Chopin's D flat and A flat Preludes, and will be enjoyed by those who don't object to poorish tone (DB1272).

Those of us who think that the best keyboard instrument for use with strings is the harpsichord are encouraged in our belief by the record of Landowska playing the Minuet from 'Don Giovanni' with strings. This is a rare delight. On the other side she is recorded playing Rameau's 'Le Tambourin'—another first-rate item—and Daquin's 'Le Coucou'—rather too fiercely ('I'll larn you to be a cuckoo!') (DA977).

Finally, Rosa Ponselle in arias from 'Ernani' and 'La forza del destino.' This is brilliant singing and recording that could hardly be bettered (DB1275).

This brings us to the June parcel.

Tchaikovsky, more than most composers, calls for brilliancy and colour. I do not remember hearing him better served in these respects than in the record of his 'Capriccio Italien,' played by the Berlin State Opera Orchestra under Leo Blech. There is also unusual opulence in the matter of power, though it never degenerates into mere noise. Altogether, this is one of the very best orchestral records issued for a long time (D1593).

There are a couple of good examples of light music in Suppé's Overture, 'Morning, Noon, and Night in Vienna,' played by the Vienna Philharmonic Orchestra under Robert Heger (C1667); and the Overture to 'The Daughter of the Regiment,' played by La Scala Orchestra of Milan, conducted by Gabriele Sangini (C1654).

A batch of organ records issued some months ago has reached me rather late in the day. I had heard much of the success with which Handel's

B flat Concerto, played by Dr. Ernest Bullock and a string orchestra, had been recorded in Westminster Abbey, but I am bound to say that my expectations were more than realised. The clarity is unusual, and there is an absence of the confusing echo that spoils so many records of fine organ playing. The alternation of string tone and organ diapason is, as we all know, very effective, and it is well realised here. I hope this will lead to further recordings of these popular works of Handel's, not as organ solos but as concertos. The Concerto fills three sides, the remaining space being occupied by some more Handel—a movement in D from the Water Music. From the organ point of view this is even better than the Concerto. The clearness of definition and the rhythmic impulse are extraordinarily good. If all organ playing and recording were like this, the old instrument would soon be of better repute among musicians than is unfortunately the case now (B2890-91).

The other organ record gives us some more Handel. Dr. Henry Ley plays the first movement of the so-called 'Cuckoo and Nightingale' Concerto, with for companion piece the Pastorale from Guillemant's D minor Symphony. The organ is that of St. Margaret's, Westminster. This Handel is also first-rate, though hearing it immediately after the B flat Concerto, I miss the strings. Dr. Ley's playing has all the delightful clearness and rhythmic life that we look for (C1537).

I had heard much of the results achieved by Dr. Malcolm Sargent as conductor of the Royal Choral Society, but I have had no opportunity of hearing the choir sing since he took command. Hence my welcome of four records of the Society's performance of 'Elijah' last autumn. Little, if any, better choral recording than this has been issued. It is difficult to believe that so large a force is engaged, so clean and well-defined are the results. The tone is bright and always musical. At one or two points I thought I detected a hint of the old Royal Choral Society fault of a slight diffidence in the high notes of the sopranos, but such reminders are rare. The attack is surprisingly good. Too often with large choirs one has an impression of the singers gradually getting under way; here they are well on the spot at the start. The numbers recorded are: 'Help, Lord,' 'Yet doth the Lord see it not' (C1668); 'Baal, we cry to thee,' 'Blessed are the men who fear Him' (C1669); 'Behold, God the Lord,' 'Then shall your light break forth' (C1671); 'Be not afraid,' and 'Thanks be to God' (C1670). If I had to express a preference for any one of this fine batch it would perhaps be for C1670, but the choral enthusiast may put the numbers in a hat and chance his luck with confidence.

Folk who still find 'Norma' worth hearing will be pleased with a record of Rosa Ponselle and Marion Telva in a duet from Act 3, accompanied by the Metropolitan Opera House Orchestra conducted by Giulio Setti (DB1276).

Casals is heard in two Spanish dances, one by the inevitable Popper (who is here a little less commonplace than usual), and Granados. His playing is far too good for the music, and makes us wish he would elect to be heard in some standard large-scale work. A special word should be given to the admirable pianoforte accompaniment of

Nicolai Mednikoff, whose tone is first-rate (DB1015).

#### COLUMBIA

First place this month must go to a batch of chamber-music records—those of Franck's Quartet played by the London String Quartet (L2304-09). The hearing of this set has given me keen pleasure from start to finish. I could note little ground for fault-finding anywhere, except perhaps that the closing bars are a trifle tame. Throughout there is abundant variety, free from exaggeration and point-making. I can pay the performance no better tribute than to say that I took off the last disc with a greater admiration than ever for this beautiful work. Superior people may say that Franck is not wearing well. Nevertheless, the fact remains that, unequal as he was, he somehow contrived to leave masterpieces in at least five departments—the violin sonata, the quartet and quintet, the symphony, the two major pianoforte solos, and a good handful of some of the finest organ music ever written. When we remember this we may well forget his disappointing essays. Certainly these records justify the claim of his admirers that for sheer long-sustained beauty of thought and sound, the Quartet has very few equals—perhaps none, for the works that excel it do so rather by virtue of other qualities.

Lalo's Norwegian Rhapsody—brilliant stuff, with not much in it—is excellently played by the Orchestre Symphonique of Paris, conducted by Pierre Chagnon (9707).

Respighi's 'The Pines of Rome' receives the right vivid treatment from the Milan Symphony Orchestra under Lorenzo Molajoli. This is descriptive music, perhaps in rather too detailed a shape for most of us. For example, in No. 3 of the four pieces—a moonlight scene—there is supposed to be heard the singing of a nightingale. Most composers would have been content to indicate this by any one of the familiar orchestral means that have been so long used. Not so Respighi. He must have the real nightingale song, so a gramophone record thereof is included among the orchestral material. It is only poetic justice that the device is less effective than a mere orchestral suggestion would be. The lesson is that composers should credit their hearers with brains and a little fancy (5310-12).

Sir Henry Wood and the Queen's Hall Orchestra give a resounding performance of 'Finlandia.' But when are we to hear some of the other and finer Sibelius music that has lately proved so successful in the concert room? (9655).

Here is a military band record good enough to attract the attention of listeners who do not usually care for this particular medium—the B.B.C. Wireless Military Band, conducted by Walton O'Donnell, playing an arrangement of Debussy's 'Goliwog's Cakewalk,' and the conductor's transcription of the 'Dance of the Tumblers' from Rimsky-Korsakov's 'Snow-maiden.' The Debussy strikes me as being too peppy and over-emphatic generally. This is perhaps inevitable. It may be doubted if any medium will suit this piece so well as the pianoforte. The Rimsky-Korsakov dance is first-rate, and is a good example of the excellent results that may be obtained in transferring music from the orchestra to the military band when discretion is used in the choice, and skill

in the process. In its liveliness and precision the playing is a joy (9744).

The Chorus and Orchestra of the Théâtre Nationale de l'Opéra are heard in the 'Soldiers' Chorus' and the 'Fair Scene' from Gounod's 'Faust.' The record is made in the Paris Opera House, and no conductor's name is given. Perhaps he preferred to remain anonymous, for the vocal tone is very hard and the style crude. This kind of operatic chorus-singing may suit France, but it happens to be one of the things we can do far better in this country (9747).

There is a very good sample of organ recording—Commette playing his own Scherzo, in Lyons Cathedral. The music is of the type that organists enjoy, but which cuts little ice with the average listener. The Lyons instrument and surroundings seem to be unusually good for recording purposes (5315).

## Player-Piano Notes

ÆOLIAN

*Audiographic.*—Albert Stoessel has done a really first-rate piece of work in arranging, explaining, and playing the first movement of Beethoven's fifth Symphony. It is good in every way, and will enable even the veriest novice to get on familiar terms with the work. It is to be hoped that the other movements will be treated in like manner (D841). The one other roll in this section is of Chopin's 'Three Ecossaises,' delightfully played by Godowsky, with an introduction by Sir Alexander Mackenzie (D851).

*Duo-Art.*—Dai Buell gives a lively and rhythmic performance of Liapounov's 'Lesghinka.' The colouring is rich, too—a capital roll (7302).

Schumann's 'Night-Piece' in F (Op. 23, No. 4) is a thing of beauty at any time, but in Paderewski's hands it is a sheer delight and a model of *cantabile* playing (7262).

Liszt's transcription of Isold's 'Death Song' is as successful as a pianoforte version of such music can be. Walter Damrosch is the capable pianist (7225).

Palmgren's picturesque 'The Sea' loses none of its effectiveness at the hands of Katharine Goodson (7296).

*Metrostyle.*—Only two of these have come to hand, but both are good, though not outstanding in musical interest. They are Liszt's 'Soirées de Vienne' (T30432c) and Grainger's attractive little 'Handkerchief' Dance (T30431a).

Readers will be glad to know that the prices for all rolls, with the exception of the 'Duo-Art,' were considerably reduced on June 1. This should bring them within the compass of modest exchequers. Hand-played rolls are to be discontinued, and all new Song-rolls will be issued under the 'Meloto' label.

D. G.

We are asked to announce that the lecture-recital at St. Mary Aldermary, by the Rev. William E. Lees, on 'The Use of the Organ in Church,' which was arranged for May 27, had to be postponed, and will take place on July 1, at 6 p.m. Admission is free, without ticket. St. Mary Aldermary is in Queen Victoria Street, opposite the Mansion House Underground station. The series of lectures, of which this is one, has proved to be very successful and well-attended.

## Wireless Notes

By 'ARIEL'

I believe I shall be doing many of my fellow-musicians a good turn by directing their attention to the programmes played by the Wireless Military Band from 2LO. Until recently I was inclined to give them a miss on general principles. Like most musicians, I was put off by the fact that the bulk of the music consisted of transcriptions, and sometimes by the nature of the vocal items that provided relief. Moreover, there is a natural prejudice against military bands—a prejudice not without foundation. The programmes of such bands at holiday resorts have long been made up of fourth-rate music rigidly performed, and the medium has inevitably suffered in prestige. My recent comments on the B.B.C. Wireless Military Band have brought me some correspondence, and as a result I have sampled a good many programmes, and have also had the pleasure of a chat with the conductor, Mr. Walton O'Donnell. Being struck by the soundness of the policy behind the B.B.C. band programmes, I take this opportunity of making it more widely known. That policy owes its origin to the fact that just as the average trained musician listens to orchestral and chamber music and switches off when the military band begins, so a vastly larger proportion of listeners tune in for military band music and fight shy of orchestral and chamber music. Now the published repertory of the military band is notoriously weak. The B.B.C., loth to perpetuate the existing repertory, has therefore set out to make a new and better one. If our composers would rise to the occasion and write first-rate military band music there would be rejoicing at Savoy Hill. But as they apparently prefer to write orchestral music which is rarely if ever heard, rather than military band music which would be performed to millions, the B.B.C. has no option but to set about transcribing on a grand scale. The bulk of this work is being done, and done most ably, by Mr. Gerrard Williams, a musician whose skill and taste have long been recognised. The choice of works for this purpose is generally good. Occasionally I feel that a bad shot has been made, but a few slips of the kind are inevitable, and we may be sure that when performance has proved the shot to be a bad one the work will be heard no more. I have lately heard some transcriptions that in interest and effect have made a very near approach to the orchestral original.

Here, then, musicians have a new source of pleasure in the weekly programmes. It is true that this pleasure may sometimes be of an intermittent nature. As I hinted above, the vocal items are apt to fall below the instrumental in quality and interest, and are too often performed by the members of the wobbling sisterhood. The inclusion of weak vocal items may deter musicians from switching on during the Wireless Military Band programmes. Failing a supply of good singers and worthy songs it might be well to draw on instrumental solos for relief. A good bit of fiddling or pianoforte-playing, for example, would provide an excellent foil to the wind instruments. After all, it is as important (perhaps even more important) to wean band enthusiasts from indifferent songs as from trivial band pieces.

However, perhaps a reform of this kind must come slowly. Anyway, here is a sample of the band music from a programme announced for June 25: two Norwegian Dances, Grieg; Overture, 'Russlan and Ludmila,' Glinka; Characteristic Suite, Op. 9, Glazounov; and Stanford's first Irish Rhapsody. Here is another programme which was down to be played a couple of days earlier: Massenet's Dramatic Overture, 'Phedre'; Fantasia from Delibes's 'Coppelia'; a Russian Dance, by Lehar; Liadov's 'Musical Snuffbox'; a Suite from Coleridge-Taylor's 'Othello'; and Six of Brahms's Waltzes, arranged by Gerrard Williams. It is not easy to over-estimate the importance of thus giving a multitude of non-orchestral listeners an opportunity of hearing a great store of excellent music they would otherwise miss. Recent transcriptions have included some Bach, and movements from Beethoven's Symphonies. I think there is a big field waiting here. The best movements from Handel's Organ Concertos would also transcribe well. The success of Holst's arrangement of Bach's 'Gigue' Fugue showed that many of the more tuneful and attractive of Bach's organ works could be turned into admirable band pieces. In fact, for the type of fugue that makes its effect mainly by animation, and that depends very little on emotional or intellectual appeal, the military band is an even better medium than the orchestra. Its comparatively dry tone, and its great possibilities in the matters of clarity and precision, make it very suitable for rapid polyphonic work. Another feature of the Wireless Band programmes is the considerable number of really excellent works that have been rescued from undeserved oblivion. Specially attractive have been some old operatic overtures by Rossini, Méhul, &c.—tuneful things of which even the titles have been almost forgotten. Altogether this military band policy of the B.B.C.'s is likely to prove a most useful bit of propaganda on behalf of good music.

The programme of music by young English composers, on June 3, was a brilliant success. I shall be surprised if it did not convince multitudes of listeners that we have some really young men (all those represented were on the right side of forty, and several are still in the twenties) who are pretty certain to do even bigger things in the future. I was particularly struck by William Walton's Sinfonia Concertante; and Constant Lambert's 'Pomona' turned out to be quite as delightful as I had been led to expect from my acquaintance with the pianoforte duet version. There was irony in the fact that the least satisfactory work seemed to be the Suite of Lennox Berkeley—a composer who (we are told) lives in France because he feels that England is not sufficiently interested in musical progress. The Suite contains little that is original, and depends so much upon purely orchestral effects that its interest soon peters out. Mr. Berkeley must forget a good deal of French and Russian music if he is to do anything worth while. Hely Hutchinson's skit on jazz was a first-rate piece of musical humour, adroitly scored, and in every way making Gershwin's 'Rhapsody in Blue' and similar 'symphonised syncopation' seem very small beer indeed. On an evening a week or two later we heard a further work by Constant Lambert—a piece called, rather

curiously, 'Music for Orchestra.' It showed an admirable command of polyphonic writing, and was a really brilliant affair, with fewer discords of the fierce type than might have been expected. I must confess that the first work of Lambert's that came my way—the 'Romeo and Juliet' Ballet—disappointed me. It struck me as being too imitative, and imitative of a rather weak school that was fashionable about ten years ago. His later works show real individuality, and he and Walton should go far. I hope the B.B.C. will give us further programmes of this kind. Clearly the concert-room has no opening for our younger men just now, though somehow it manages to give a show to feeble works from abroad.

We have had welcome performances of the greatest and latest of Beethoven's String Quartets during recent weeks. I suggest, however, that a solitary performance or a couple at long intervals is not sufficient. After all, even those of us who attend chamber concerts in London get few opportunities of hearing such works, and it is obvious that the average wireless listener needs to hear them more than once or twice a year. I believe that there would be a welcome for two or three performances in a month of any one of these works. The policy of repetition is one that needs courage. The tendency at all concerts—including broadcast—is to repeat overmuch the popular and easily-understood works, and to fight shy of more than an occasional performance of the indubitable masterpieces that have yet to make their way with the average listener. Still, chamber-music enthusiasts have much to be thankful for. The programmes lately have given us not only the E minor, A minor, and 'Harp' Quartets of Beethoven; we have had also a week of Haydn's String Quartets and a week of Mozart in the 'Foundations of Music' series—real oases in these noisy, hurried days.

Apropos of repetitions, many listeners no doubt welcomed the second performance within a few months of Mendelssohn's Octet. Any kind of octet performance is rare; this was refreshing as well, both because of the fine playing and the quality of the music. Listening to it on June 16, I was more than ever astounded that such a work could be written in boyhood—surely an even more miraculous masterpiece than the 'Midsummer Night's Dream' music that came a few years later. What a start for a composer's career! What might he not have done later had he been blessed with a reasonable amount of poverty and hardship! The real tragedy was not that he died young, but that he was born lucky and rich.

We have received, too late for insertion in our correspondence columns, a letter from the British Federation of Musical Competition Festivals in connection with the Summer School of Chamber Music (Oxford, August 9-17). The letter points out that the number of members—ninety—holds out promise of a highly successful school, but there is a difficulty in the matter of balance. Viola and 'cello players predominate largely—and unexpectedly. The Federation is therefore extending the entry period in the hope that more violinists will come forward. For particulars write to Mr. H. Fairfax Jones, at the Federation Offices, 22, Surrey Street, W.C.2.

## Teachers' Department

### A MODERN APPROACH TO MUSIC-TEACHING:

#### VI.—THE PUPIL—WHY DOES HE LEARN MUSIC? SUGGESTIONS FOR AN IDEAL SCHEME

BY NORAH H. BORE

Having analysed the two component elements of music, the teacher must turn his attention to the child's side of the problem and co-ordinate this with other aspects of music-teaching.

Why does the average child undertake the study of music—too often calling it 'learning the pianoforte'?

If we consider the matter carefully, it becomes clear that he does so for one of three reasons. There is first of all what may be called the *conventional motive*. 'Mother said I was to start having music lessons when I was eight years old' is a typical remark representative of an attitude of mind which reduces music to the level of a parlour trick.

Secondly, there is the *psychological reason*. A is having pianoforte lessons; B dislikes the sense of superiority which this confers on A. She starts learning the pianoforte to rid herself of what she considers an unfair handicap. C is young and sentimental; Miss D, the music mistress, completely realises her ideal of what an adult should be. C naturally contrives to have music lessons with Miss D. Take a further instance: E, after some period of initial drudgery, has discovered that music provides her with a comfortable refuge from the jars of actuality to which she is unable to adjust herself. She therefore uses music as a narcotic, taking refuge in an imaginary world to which music is the magic gateway, through which she may escape the unpleasant jolts and jars of actual life. F has discovered that music is the only sphere in which she can develop any sense of power or mastery. She is a failure intellectually, and her mediocre career at school affords her no healthy outlet for the development of that self-respect which successful achievement generates in all normal beings. Music, for her, is the only saving factor in an otherwise hopeless situation.

It is evident that the teacher must handle types such as these very differently. F should be encouraged to use music freely. E needs to readjust her attitude to it if she is to avoid a very real danger.

Lastly, there is the real *artistic urge*. This it is which drove little Handel to practise in a garret in spite of his father's threat; it made Bach creep downstairs at night to copy out his elder brother's manuscript regardless of the consequence. This is, of course, the ideal incentive and needs no further comment.

Let us pretend that the music teacher's Utopia has become a realised fact. What do we see? Every child of whatever musical ability is given at least one year of general musical training before any specialised work is undertaken. Difficulties of classification which now baffle the teacher have been solved by experimental methods. Easy material, co-ordinated with the play activities of the child, exists to test his musical capacity in pitch, rhythm, musical memory, muscular and motor control, emotional response. The teacher

is thus able to group his pupils accurately according to natural endowment, and so avoid the error of expecting more from the child than he is capable of giving. The preliminary course of musical training is the same for all—the rate of progress varies according to individual ability and involves frequent re-grouping.

The general aim of Utopian musical training is education in musical discrimination. In the first years, music is closely co-ordinated with singing, rhythmic movements, free musical expression. Elementary work in pitch, rhythm, memorisation, motor and muscular co-ordination forms an important part of the scheme.

As training proceeds the pupils show varying tendencies, which lead the teacher to estimate their natural musical bent. Re-classification follows according to these different aptitudes.

Training is now modified to meet the requirements of these different types. Group 1 will evidently form the listeners of the future. It is a large group, and shows little capacity for artistic performance, and emphasis is laid on training in listening. Active listening is a form of creative activity at second-hand; it is capable of great development by exercise and training. Familiarity with the masterpieces of musical literature is aimed at. (Here wireless and gramophone may prove helpful.) These are studied both artistically and then against their historical background. Practical work includes familiarisation with the construction and method of sound production in instruments of all kinds, co-ordinated with handwork in the earlier stages, the pupils making simple instruments and playing them. Singing, aural work, and rhythmic movement are continued.

Group 2 shows greater critical faculty than the previous group. The number of pupils belonging to it is therefore smaller. It will give us amateur and professional critics, and for this purpose some degree of executive ability is to be encouraged, since some technical knowledge of the subject is essential. Closer study is given to the actual material of music and the relation of music to the other arts. Care is taken to set this material in its correct historic perspective. The critical analysis of music is the chief study of this group.

Group 3 is the performers' class. In this group no pupil is allowed to learn an instrument before the age of nine. General musical training does not cease when instrumental work begins. Ensemble work is encouraged at an early stage of attainment, and the pupil's choice of instrument is arrived at by a process of trial and error on his part.

In Utopia the music teacher rarely teaches as we mortals understand it. He is an explorer who discovers new worlds with his pupils. He occupies a subordinate position in the expedition, since he has little or no control in deciding what field is to be explored. He is, however, endowed with one unique function—he is a scientist who must handle a most delicate mechanism, the human mind. In guiding his pupil's musical development his relation to the child makes him comparable to the wireless engineer. His task is to control the set. He can adjust wires, connect switches, join up coils; shut off dangerous currents; call up new stations or switch on new wave-lengths. His task is, in short, to assist the mechanism to function at its best.

The teacher's most interesting work will be done with the type of pupil whom we originally classified as Class 2—those urged to learn music by psychological reasons. Class 3 will need little or no assistance from the teacher except in matters of technique.

This ideal may sound fantastic and impracticable to the music teacher of to-day. Let us remember, however, that successful experiments are already in working order at schools such as Notting Hill High School, Streatham Hill High School, and the Mary Datchelor School. Here music is taught as a regular subject from the lowest to the highest forms. American and Continental schools are making other experiments. Mr. Dolmetsch at Bedales has emphasised the value of ensemble playing, and has dared to run counter to much standard teaching in order the more readily to achieve his purpose.

A scheme such as I have outlined is therefore not impossible of achievement. It will no doubt need modification to meet the differences of environment and material, and much work must be done before we can arrive at successful standards of measuring musical capacity. Above all, public opinion must be educated. An ideal is, however, an incentive to effort, and any contribution which we can make towards its realisation is infinitely worth while.

#### ANSWERS TO CORRESPONDENTS

*Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. Our 'Answers to Correspondents' column closes on the 14th of the month. We cannot undertake to reply by post.*

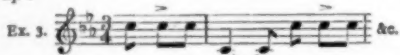
A. J. B.—You raise an interesting point that has often struck us when listening to the Presto of Beethoven's Harp Quartet. Like you, we have never yet heard the rhythm clearly shown. The last performance we heard was that broadcast recently, and, as usual, Beethoven's:



came out as:



In Cobbett's 'Encyclopedic Survey of Chamber Music,' just published, is a reference to this matter. Mr. Cobbett says, 'This movement provokes invariably the comment that it recalls the C minor Symphony, in which players find it notoriously difficult to avoid giving the impression of triplets in the opening bars, except by slightly stressing the second quaver of each group:



a proceeding not altogether orthodox.' Orthodox or not, we wish players would give the tiny stress at the beginning of the movement, so as to establish the rhythm; there would be no difficulty afterwards. Apropos of the fifth Symphony, it is not only the rhythm that is frequently lost; sometimes the definition disappears as well, and instead of the hammering blows of Fate we hear only a couple of dabs:



The above are only two of many such unsatisfactory details. Are they the result of too much pace, or too little thought?

A. C. T. (Fulham).—For your Bach lecture-recital you might well undertake the Cantata 'God's time is the best.' For separate chorales try the collection of 'Thirteen Chorales,' published by Novello. You say you have a 'cellist able to manage a few movements of the unaccompanied cello sonatas. Take our advice and let that 'cellist play something a little less forbidding to the ordinary hearer. Why not a good cello arrangement? (A vandalistic suggestion, perhaps, but we are not ashamed of it.) Bach's unaccompanied string solo works are for specialists, and for specialist hearers even more than specialist players. Don't begin your Bach propaganda work by boring people. Similarly let your pianist play a couple of groups of the livelier dance movements from the Suites; if the 'Forty-eight' be drawn on, see that the more tuneful and readily attractive numbers be chosen. As you have a two-manual organ at your disposal, you will of course include one or two organ solos. For books on Bach, for the benefit of the lecturer we suggest any of the following: 'Bach,' by Rutland Boughton (John Lane); Schweitzer's 'J. S. Bach,' translated by Ernest Newman, two volumes (Breitkopf & Härtel); Parry's 'Johann Sebastian Bach' (Putnam), and, of course, 'Spitta' (Novello).

T. J.—(1.) Apparently no articles on Raff and Moszkowski have appeared in the *Musical Times*—at all events in recent years. (2.) Mr. Francesco Berger's address is 38, Hardwicke Road, N.13. (3.) We cannot discover the titles of Moszkowski's Op. 3 and Op. 90, nor the opus number of his 'Phantastischer Zug' and the Scherzo for violin and pianoforte. (4.) We cannot spare space or time to give you a critical analysis of Max Reger's Variations and Fugue on a Theme of Beethoven for two pianofortes. It will be an interesting and profitable occupation for you and your fellow player to analyse it (and criticise it, too, if you can) as you study it. (5.) You ask why Raff's music is so little performed now. We imagine that like most of the lesser composers of his day, he is squeezed out, partly by fashion and partly because he is not big enough to hold his own with the giants, and too good to be able to compete with the composers of popular trifles. (He wrote at least two good trifles, though—the Cavatina and 'La Fileuse.' We agree that the latter is one of the most charming of pianoforte solos.)

R. D. S.—We do not propose to add to your already extensive list of 'systems.' Instead, we would draw your attention to the oft-repeated advice of the really great teachers of the age: Find material for your development in music itself. Cull difficulties from the music you are actually working at. Don't search for problems in books of 'Technical studies' when better ones lie at your very door in almost every piece you play. On the other hand, the nature of your technique has to be considered. This must be founded upon free and natural movements. A simple illustration will suffice. Turn, freely and easily, the handle of a door. Do it several times. Then go to the keyboard and play a passage of broken octaves. Are your muscular movements similar? Are they effected with equal ease? If not, your technique can neither be free nor natural. Upon analogies of this kind the whole of modern technique of the best stamp is based. The principles themselves are simple, though the 'systems' often confuse them or actually transform them into complexities.

E. F.

E. W.—You are suffering from the divine discontent which often afflicts those who 'look into the glory beyond.' That is all to the good. But it must not induce you to take the risk of so momentous a step as you propose, even with our stalwart advice as a support! No! The better way will be for you to submit yourself to the judgment of an experienced and sympathetic teacher. Write to such a one, asking him to suggest an all-round programme of work to be brought to him as a test after, say, three months' study. Then abide by the result. That will try your mettle in more ways than one; in patience and endurance, for instance.

E. F.

**VOCALIST.**—(1.) We know no setting of 'Revenge, Timotheus cries,' other than that of Handel. (2.) You ask us which of Wagner's operas contains the finest bass solo music. This is a poser! So much depends upon the particular bass who sings it. On the whole, we think 'The Mastersingers.' (3.) Books on voice-culture are so numerous that we really prefer to make no suggestion. Be guided by your teacher. (4.) You ask for a 'list of bass songs (classics, of course) for displaying the low notes of the voice.' You add, 'I hope you understand my meaning.' We do. It is that you have some good low notes and want to show them off! Try the following: Handel's 'Droop not, young lover,' in A minor, and 'Hear me, ye winds and waves,' in G minor, Gounod's 'Vulcan's Song,' in A minor, Mendelssohn's 'I'm a roamer,' in C (this shows off the high ones as well, as, in fact, do almost all these bass songs), Schubert's 'Doppelgänger,' in G minor, and 'O ruddier than the cherry.' Then think more of middle notes than the abysmal ones.

**INQUIRER.**—We gather that the path of the teacher is one in which you have no experience. That is a great drawback, especially as you propose to start with children—one of the hardest of tasks. It is true that children's methods exist, but if you are wise and enthusiastic you will cultivate one of your own. Remember that all depends upon the development of the three senses used in practical music. Your children must be taught to listen; therefore you will play often to them. They must be helped to read what they hear; therefore you will develop their visual sense and correlate it with the aural. Their progress in playing will depend upon the growth of their ear-power and eye-power. Keep this sequence always before you, and success will come. Ignore it, by giving pure keyboard work with no aural and visual preparation, and you will fail.

E. F.

**M. M. W.**—You ask for a complete list of books written by Dr. Bairstow and Mr. Harvey Grace. The former has written 'Handel's Oratorio, "The Messiah"' (Oxford University Press, 1s. 6d.); the latter: 'The Organ Works of Bach' (Novello, 9s.), 'The Organ Works of Rheinberger' (Novello, 5s.), 'French Organ Music, Past and Present' (Gray, \$1.50), 'The Complete Organist' (The Richards Press, 6s.), 'Beethoven' (Kegan Paul, 7s. 6d.), 'A Musician at Large' (Oxford University Press, 6s.), and 'A Handbook for Choralists' (Novello, 1s. 6d.). We cannot mark with an asterisk those that are the most instructive from a musician's point of view, because all depends on what are the musician's chief interests. You ask also if there are any biographies of these writers. Not yet; but you will find brief particulars in 'Grove.'

**R. L.**—The reading of musical notation should be precisely like the reading of letters. When the symbols do not stand for sounds, reproduction is accompanied by very great difficulty. When the sounds indicated by the symbols are aurally and definitely recognised, reproduction becomes a relatively easy process. There is but one way of reaching the power which hears, reads, and plays a passage with equal ease, and that is through the study of harmony adapted to the three senses in question. This has recently been brought into special prominence by Ernest Fowles in his 'Ear, Eye, and Hand in Harmony-Study' (Oxford University Press).

**C. A. B.**—Here are some good clarinet solos (not arrangements): Gade—Fantasiestücke, Op. 43; C. H. Lloyd—Duo Concertante; Reger—Two Pieces, Op. 49; Reinecke—Fantasiestücke, Op. 22; and Op. 167 and Op. 256; Saint-Saëns—Op. 167; Schumann—Fantasiestücke, Op. 23; Tovey—Op. 16; Walthew—Suite; Weber—Grand Duo, Op. 47. All from Novello.

**CORNWALL.**—Your formidable batch of questions is suspiciously like an examination paper, and is rather beyond the scope of this column. Unless our answers were copiously illustrated with music-type they would have no interest for the general reader, and we have to consider that point. Sorry!

**A. C. G.**—In conducting quick movements of the type you mention it is not necessary to beat in such a way as to show the grouping of the bars (three-bar rhythm, four-bar rhythm, and so on). If the pace be such that the bar is the unit, you simply beat the bars, though naturally you would see that the rhythmic scheme was grasped.

**DESCANT.**—It is hard for us to suggest music for your prospective choir, as we have no idea of the degree of difficulty required. Presumably you have; so we advise you to write to Novello's for a parcel of part-songs, &c., on approval. Mention one or two suitable pieces as a guide.

**F. B.**—For your study of the American organ try King Hall's 'Harmonium Primer' (Novello). For pieces and studies try the same composer's 'Original Studies and Arrangements.' There are also many collections of pieces for harmonium, and organ music for manuals only, published by Novello.

**H. H. C.**—Mr. Thalben Ball tells us that the setting of the Gloria Patri about which you inquire is peculiar to the Temple Church, and is unpublished.

**K. I.**—Schumann's 'Carnaval' and 'Andante and Variations' are available in duet form (one pianoforte). They can be had from Novello.

**LAY-VICAR.**—We confess ourselves stumped by the term 'E lami,' which appears at the beginning of Creighton's Service in E flat. Can a reader explain?

A large number of readers have kindly sent information in reply to 'A.R.C.M.' Apparently the book our correspondent inquired about is either 'In Praise of Music,' by Sayle (Elliot Stock), or 'The Bond of Music,' edited by Duncan and August McDougall (Truslove & Hanson). Our impression is that the book we ourselves treasured and lost was the latter.

## Occasional Notes

The twenty-fifth anniversary of the founding of the Oriana Madrigal Society is an event that ought not to go unchronicled. Memories are short, and it is necessary to remind many musicians that the revival of the English madrigal school began a good many years ago. The June *Musical Times* contained an obituary of Lionel Benson, who was doing good work in this field nearly forty years ago with the Magpie Madrigal Society. And twenty-five years ago—which sounds even more imposing if we call it a quarter of a century—Mr. Kennedy Scott began the activities which he has carried on ever since with a mixture of enthusiasm, modesty, and good taste that is not likely to be over-praised. Since the inception of the Oriana choir much has happened. Practically the whole output of the Elizabethans has been made available for performing purposes; and madrigals are now sung (and sung well) in many quarters up and down the country where a decade ago the mere name and form were practically unknown. When the credit for this revival is shared—with specially warm acknowledgments to Dr. Fellowes and his research work, and to the English Singers for their object-lessons in performance—let us not forget the pioneering Magpies and the long spell of work by the Oriana conductor and singers. Mr. Scott and his choir have steadily built up a London public for madrigals, and have set a standard in a *cappella* singing of old and new music which is probably unexcelled in the country. We write this not unmindful of the brilliant achievements of such bodies as the Glasgow Orpheus and the leading competitive choirs in the North and Midlands. In an estimate of this kind, however, the question of repertoire is of prime

importance. A choir that can maintain so consistently high a standard as that of the Oriana, year in year out, in a repertory that ranges from the early polyphonists, not only of the English but also of the Continental schools, down to the most exacting examples of present-day choral writing, may claim the right to look for its peers only among choirs that have covered the same ground. We suggest that an appropriate way of celebrating the twenty-fifth birthday of the choir would be a publication of a full list of works performed by the Society, with information as to publishers, &c. Such a booklet would be of interest

rare bouquets—the only ones on which we can lay our hands at the moment :

'First-class performances . . . . one of the most brilliant performances of Holst's "Hymn of Jesus" that the work can ever have had . . . . Mr. Kennedy Scott may be proud of his modern programme and of his splendid choir.'—*The Times*.

'Of the choir's complete familiarity with the complex texture of "The Hymn of Jesus" this performance left us in no doubt whatever. One has rarely experienced quite the same thrill from the acid harmonies and crashing climaxes as was

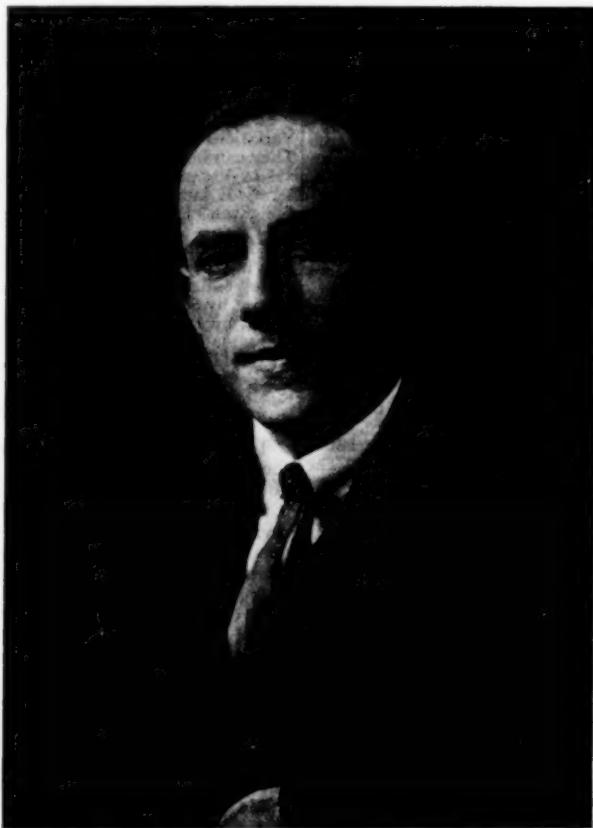


Photo by]

CHARLES KENNEDY SCOTT

[G. C. Beresford

and value to choral conductors and others, as well as a permanent record of a fine achievement.

It was a happy chance that within a few days of the twenty-fifth anniversary concert of the Oriana there took place a concert by the Philharmonic Choir which was agreed on all hands to have reached the high-water mark of the Choir's work. London daily paper critics have not as a rule been over-kind to Metropolitan choirs. (Often their notices might be boiled down to: 'The singing was good—for a London choir.') This Philharmonic Choir concert produced unadulterated eulogy. Here are a few stray blooms from these

achieved with so competent an air last night.'—*Daily Telegraph*.

'This concert was an experience to be grateful for . . . so high a standard that Northern choirs will have to look to their laurels.'—*Observer*.

' . . . a performance of Holst's "Hymn of Jesus" that brought out the peculiar mystical rapture better than any I had hitherto heard.'—*Sunday Times*.

The reference to Northern choirs seems to be inevitable! But with all our admiration for the tonal splendour of these choirs, we regard any

(Continued on p. 630.

# Praise, O praise the Lord of Harvest

## ANTHEM FOR HARVEST

Words by JAMES HAMILTON

Music by ERIC H. THIMAN

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

**Allegro moderato**

**SOPRANO** *f* Praise, O praise the

**ALTO** *f* Praise, O praise the

**TENOR** *f* Praise, O praise the

**BASS** *f* Praise, O praise the

**ORGAN** *mf* **Allegro moderato. ♩ = about 104** *f* *Ped.*

Lord of Har - vest, Pro - vi - dence and love! Praise Him in His earth - ly tem - ples,

Lord of Har - vest, Pro - vi - dence and love! Praise Him in His earth - ly tem - ples,

Lord of Har - vest, Pro - vi - dence and love! Praise Him in His earth - ly tem - ples,

Lord of Har - vest, Pro - vi - dence and love! Praise Him in His earth - ly tem - ples,

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And a - bove.

And a - bove.

And a - bove. *f* Praise Him, ev-'ry liv - ing crea - ture, By His good - ness

And a - bove. *f* Praise Him, ev-'ry liv - ing crea - ture, By His good - ness

fed, Whose rich mer - cy dai - ly giv - eth Dai - ly bread.

fed, Whose rich mer - cy dai - ly giv - eth Dai - ly bread.

*mf* Sing Him thanks for all the boun - ties Of His gra - cious Hand— Smiling peace and

*mf* Sing Him thanks for all the boun - ties Of His gra - cious Hand— Smiling peace and

*mf* Man.

wel - come plen-ty O'er our land.

wel - come plen-ty O'er our land.

*f* *dim.* *Ped.*

*mf* Bear . . we Heaven - ly root,

*mf* Quick - ened in - to life e - ter - nal, Bear we Heaven - ly root,

*mf*

*mp* Lest, . . if bar - ren, He re - ject us,

*mp* Lest, if bar - ren, He re - ject us,

*mp*

Branch and root.

Branch and root. . .

*poco stringendo*

Speed, O speed that glo - rious har - vest Of the souls of men ;

Speed, O speed . . that glo - rious har - vest Of the souls of men ;

Speed, O speed that glo - rious har - vest Of the souls of men ;

Speed, . . . O speed that glo - rious har - vest Of the souls of men ;

*poco stringendo*

(add soft 32)

(32 off)

*rall.*

Meet a - gain.

When Christ's members, here long scattered, Meet a - gain.

Meet a - gain.

When Christ's members, here long scattered, Meet a - gain.

*rall.*

**Meno mosso**

*f* Glo - ry to the Lord of Har-vest, Ho-ly Three in One! To the Fa-ther, Son, . . and

*f* Glo - ry to the Lord of Har-vest, Ho-ly Three in One! To the Fa-ther, Son, . . and

*f* Glo - ry to the Lord of Har-vest, Ho-ly Three in One! To the Fa-ther, Son, . . and

*f* Glo - ry to the Lord of Har-vest, Ho-ly Three in One! To the Fa-ther, Son, . . and

**Meno mosso**

*f*

**molto rall.****Largamente**

*ff* Spi - rit, Praise be done! A - - - men. . .

*ff* Spi - rit, Praise be done! A - - - men. . .

*ff* Spi - rit, Praise be done! A - - - men. . .

*ff* Spi - rit, Praise be done! A - - - men. . .

**molto rall.****Largamente**

*ff*

Also published in Novelle's Tonic Sol-fa Series, No. 2577.

(Continued from p. 624)

kind of comparison as out of the question until our friends in the North tackle the same kind of programme. At present we doubt if there exists anywhere a choir that can equal the record of the Philharmonic in the number of new, unfamiliar, and difficult works it has successfully performed during the nine years of its life.

All this leads up to a final and interesting fact, namely, that the founder and conductor of these two unique choirs has given his services for twenty-three of the Oriana's twenty-five years, and during the whole of the Philharmonic Choir's existence. Such a sacrifice would be notable if he were a leisured amateur. But he is not. He is a busy professional musician, so we leave readers to find a sufficiently laudatory adjective. We can't. At the Oriana concert mentioned above, Mr. Scott was presented with a laurel wreath, which he bestowed at once on his senior bass, a gentleman who has sung with him longer than any other member of his choir. A laurel wreath is a picturesque form of tribute, but it has two disadvantages. 'Its presentation is witnessed by few, and it soon withers. We prefer the circulating and enduring printed word.' That is why we have written the above.

Mr. Arnold Bennett's Wednesday article in the *Evening Standard* is one of our weekly pleasures. We like Mr. Bennett especially because, almost alone among literary men, he finds music worth mentioning, and (more wonderful still) can talk about it in a sensible manner. Here is a typical little paragraph. Discussing the technique of writing, he adds:

'The fact is that people who have no natural feeling for literature can only meddle with literature on pain of being silly. I remember once sitting down to struggle with Beethoven's Piano-forte Sonata, Op. 3. A great pianist happened to enter the room. He said to me laconically, "If I were you I shouldn't meddle with that." I didn't meddle with it.'

Mr. Bennett is a familiar figure in many rôles—yachtsman, painter, dramatist, novelist, publicist, journalist, &c. It is pleasant to see the brilliant all-rounder as a struggling pianist, having a quiet wrestle with Beethoven's most difficult sonata, being put in his place by an expert, and modestly admitting the fact. By the bye, mention of Mr. Bennett in connection with music reminds us of the very interesting structure adopted by him in a recent article. By chance or design—we think the latter—the form was that of a Rondo. We regret that we did not keep the copy, so cannot quote the passage that was analogous to the principal theme of a rondo. But it made its appearance at least three times, as a properly-conducted rondo subject must do. For obvious reasons the recurring subject had to be short and the episodes long. But the reading of it gave us so much pleasure that we wondered if there are not unexplored possibilities in this way. It is true that many writers have used musical labels for their essays, but the likeness has usually stopped with the label. (For example, de Quincey's 'Dream Fugue' is a rhapsody rather than a fugue.) The result can most easily be obtained in verse form, where, for example, the connection between the

musical rondo and the rondel is obvious. Not long since we had (but lent and lost) a book of poetry in which was made an attempt to imitate various musical forms. But there is, of course, a fatal bar to such an imitation. Language can work only in one dimension, and so it can represent only melody—and that but roughly. This book of poetry tried to produce something analogous to musical polyphony, several lines being printed in different colours and read (by those who could manage the feat) simultaneously.

The analogy broke down, because the combined lines of type produced mental confusion in the reader, whereas combined strands of melody produce harmony.

Coming back to Mr. Bennett and music, his review of Romain Rolland's 'Beethoven the Creator' strikes us as being a model of the brief, pithy type. We venture to quote a little from it—although to quote a little is to quote almost the whole:

'First . . . this book is largely on Romain Rolland. Too much of "a portrait in a mirror." . . . Second, it suffers from an excess of eloquence. . . . Romain Rolland might advantageously have followed Verlaine's poetic advice: "Take eloquence and wring its neck." I consider that Ernest Newman should have taken and wrung its neck on behalf of the author. . . . Nevertheless, "Beethoven the Creator" is a book full of illumination and lofty emotion, and extremely readable. Physically it is too thick and heavy for comfort—perhaps because of the plates, which are very interesting. And the stitchery of the binding has not yet won my confidence.'

It has lost ours. Already, after a moderate amount of handling, there are signs of approaching disintegration.

In the June *Musical Times* mention was made of the Newcastle Bach Choir's performance of Tallis's Forty-part Motet. The current number of the *Dominant* contains an interesting account by Dr. Whittaker of the preparation for this performance. As there may be a few *Musical Times* readers who don't see the *Dominant* we pass on some of the material. The article leads off with a paragraph which we dwell on because it has some bearing on our remarks above. The Newcastle Bach Choir, like the Oriana, has a unique record, though of a different sort. It has more performances of Bach's cantatas to its credit than any other English choir, and has probably sung more out-of-the-way works than any other body of singers. Dr. Whittaker says that in order to acquire a wide basis of technique and a mental stimulus, the Choir each year embarks upon some adventure. 'These annual hazards have ranged from the first complete performance of Byrd's Great Service, in 1924, to Warlock's "The Full Heart," the minute-and-a-quarter performance of which necessitated some thirty-six rehearsals.' That is the right (and unusual) combination of qualities—adventure and sticking power!

Dr. Whittaker says that the appearance of the Tallis volume in the Carnegie series last year made him long to tackle the Motet. As a boy he had cast covetous eyes at Dr. Mann's 1888 edition, wondering whether he would ever have the

opportunity of unravelling the work. The new Carnegie edition proved to be 'as seductive as a map of Treasure Island,' and he decided to tackle the Motet with his Newcastle Choir. There were many obstacles, and the first one might easily have been insuperable. The copies cost thirty shillings apiece, besides being so large and so heavy that Dr. Whittaker had doubts about the ability of singers (even these stout Tynesiders) to hold the volume up during a long rehearsal. (We point out that the copy is stoutly bound, stands just over 2-ft. high, and a little over a foot and a half across!) However, the difficulty was solved by one of the members undertaking to write out two copies of each voice-part—permission having been duly obtained from the publishers, of course. This devoted copyist—with a sister to assist him—not only wrote out the due eleven thousand bars; he also devised an excellent system of cues, 'so that every chorister could trace some easily heard line (given in red ink) throughout every rest, thus making each new start as plain as any singer could desire, and lessening enormously the intricacies of rehearsal. In addition, this noble pair of enthusiasts bound every copy in strong covers.' (Let the names of the noble pair be duly published—Mr. W. R. James and Miss James.)

Much still had to be done before rehearsals could be undertaken. If ever a score needed preliminary study on the part of a conductor it was this one. Dr. Whittaker soon saw that the chief danger would be that of 'meaningless stodging through the vocal lines, an inevitable temptation when so many bewildering and conflicting sounds would be heard by the singer on all sides, and when in the nature of things no member of the choir could realise the effect as a whole.' Another detail that had to be considered was the very frequent high G's for the soprano voices, which would lead to a monotonous prominence of that note unless preventive steps were taken. A careful dynamic scheme had therefore to be worked out, with a leaning towards the soft side, and a marking of every phrase in accordance with the generally-accepted principles of the performance of vocal polyphony. The score thus contained some hundreds of expression marks. As the Motet is laid out for eight five-part choirs (S.A.T.B.B.), and the Newcastle Bach Choir numbers only forty-eight singers, additions had to be made. Obviously, at least two voices were necessary for each line of the Motet, so four sopranos, four contraltos, four tenors, and twenty basses were added to the Choir for the occasion.

'The disposition of these eighty voices, the weighing up of light against heavy voices, the choice of high and low compass to suit individual choristers, the allocation of the more reliable singers to the more troublesome lines, the coupling of someone experienced in Tudor music with someone new to it, meeting the wishes of friends who desired to be together, and the provision of eleventh-hour substitutes for those compelled by illness to drop out, was a task compared with which the organization of a general election political campaign would be child's play.'

Each choir was arranged with four women in front and six men behind. Of the eight choirs Nos. 6, 7, and 8 were in front from left to right,

3, 4, and 5 immediately behind, and 1 and 2 at the back. This suited the structure of the work, and was also a convenient arrangement for the conductor, being easy to remember.

As we mentioned in our report last month, the work had three performances at this concert. In our review of the Carnegie edition some months ago, we alluded to the fact that many musicians were disposed to regard the work merely as a learned curiosity. From a study of the score we dissented from that view, and expressed our conviction that it was a masterpiece. We are therefore interested in the conclusion of Dr. Whittaker's *Dominant* article, wherein he discusses the æsthetic side of the Motet. He says that he has frequently been asked whether it is merely a freak of ingenuity and whether there is any real musical interest in it. He says that few works have moved him so powerfully in rehearsal and performance. He goes on:

'The serious beauty of the themes, the range of emotions, the variety of the music, tender, massive, exhilarating by turns, the rich colouring owing to the large proportion of male voices, the numerous changes of shade and power obtained by the treatment of various groupings, and the consummate ease with which the composer leads his multitudes through their pilgrimage, make the Motet of living interest from start to finish. The portion where all voices move independently suggests the throbbing cries of many nations prostrate before their Maker, and is a curious anticipation by nearly three hundred years of one part of the extravagant dream of Berlioz related in the final chapter of his work on orchestration. Other sections attain a remote serenity which few passages in music can equal. Whether viewed as an architectural scheme, a contrapuntal feat, an experiment in colour, an expression of emotion, or as an essay in musical thought, *Spem in alium* is undoubtedly a work of genius.'

For the information of conductors who, fired by the Newcastle exploit, and bursting to be up and at the Motet, we add that it takes nine and a half minutes to perform.

The Committee of the Mendelssohn Scholarships Foundation announces that a scholarship of the value of £200 a year, for which there were twenty-four competitors, has been awarded to Mr. David Moule Evans. Miss Imogen Holst and Miss Elizabeth Maconchy were adjudged to be next in order of merit.

Mr. Evans, who is twenty-four years of age, and a Mus. Bac., Oxon., received his musical education at the Royal College of Music, where he studied composition under Mr. Herbert Howells. Several of his works have been performed at Patrons' Fund Concerts at the College, and his Concerto for String Orchestra was published by the Carnegie Trust last year.

The outcry against the vocal wobble has already produced results, if we may judge from the inclusion in a competition syllabus of a class for 'Fixed Voice Choirs.' On the other hand, the announcement may be merely a sly dig on the part of the printer. Anyway, the idea is worth following up, and we hope that Savoy Hill will start a vigorous recruiting campaign for Fixed-voice Sopranos.

## Church and Organ Music

### ROYAL COLLEGE OF ORGANISTS

#### ANNUAL GENERAL MEETING

The annual general meeting will be held on Saturday, July 20, at 2.15 p.m. Members only.

#### DISTRIBUTION OF DIPLOMAS

Members and friends are cordially invited to the distribution of diplomas by the President, Dr. E. C. Bairstow, at 3 p.m., on Saturday, July 20. The President will deliver an address on 'Music in Relationship to Life,' and Mr. G. D. Cunningham, organist of Birmingham Town Hall, will play upon the College organ the following pieces selected for the January examination, 1930:

#### FELLOWSHIP

Introduction and Passacaglia in D minor

Alan Gray

Allegro con grazia (5-4), from 'Symphony

Pathétique,' No. 5 ... .. Tchaikovsky

(Arranged for the organ by Charles Macpherson.)

Fantasia, 'Valet will ich dir geben,'

in B major ... .. J. S. Bach

(Novello, Book 19, p. 2; Peters, Book 7, No. 50; Augener, p. 863.)

#### ASSOCIATESHIP

Air (No. 2 of Three Short Pieces)

(Novello) ... .. Samuel Wesley

Choral Improvisation, 'O Ewigkeit, du

Donnerwort' ... .. Karg-Elert

After the organ recital there will be an informal conversation to which members and friends are invited. Tea and coffee. No tickets required, but, as accommodation is limited, admission is not guaranteed.

The doors will be open for the distribution at 2.45 p.m. H. A. HARDING, *Hon. Secretary.*

### ORGAN PEDAL TECHNIQUE

By J. E. BARKWORTH

[The following article appeared in the *Musical Times* of November, 1918. It is reprinted, by way of supplement to the recent debate on the subject in our columns.—EDITOR.]

There has recently been some discussion in the *Musical Times* on Organ Pedal Technique. Now the remarkable fact about pedal technique is that its principles have never been deeply considered nor systematically worked out like those of pianoforte touch or violin fingering. One of our foremost teachers confessed to me that he had acquired his pedalling haphazard in boyhood, and had no system to teach; and he spoke the simple truth. The various instruction books give pedal exercises and scales, with the footing marked empirically and on no system. Even the design of the pedals is not uniform; about twenty years ago the Royal College of Organists adopted a new standard pedal-board, and the American Guild of Organists another. Apparently these two bodies neither consulted each other nor any eminent organists of France or Germany. The American and British pedal-boards are superficially alike, but there are many small points of difference, all, to my mind, in favour of the American pattern. And the bench, which is as important as the keys, has never been considered in the light of the real nature of the physical action involved. Yet

modern organ actions admit of a great development in pedal playing. In many organs the touch is so light that a *glissando* is easy; and there is no reason why pedal-playing should be cumbrous, uncertain, or fatiguing.

When I was teaching in Baltimore, I worked out the elements of a system by which my pupils quickly acquired rapid and certain execution; it was founded on a book by Nielsen, the Swedish organist,\* who in turn derived his ideas from Lemmens. It remained incomplete, because I ceased to teach; but a brief account of it may be of interest.

While it is wrong to slide along the bench to reach the extreme keys, yet these cannot be reached without turning the body on a vertical axis. To prove this, play the following passages:



During the minim rest you have to turn the body on a vertical axis. But since neither feet nor hands are touching anything, you will find that you can only make this turn by an awkward jerky wriggle. If the bottom C were a semibreve, and there were no rest, you would turn the body by pushing from the left foot resting on the C key; or if there were still a rest, but your hands were on manual keys, you would turn the body by pushing from them, though you might be unaware of it. This turning of the body corresponds to the shift in violin-playing; and some means must be found for judging the amount of the turn with surety. But with an ordinary bench this amount depends on the extent of the friction between the surface of the bench and the clothes of the player; and this friction is variable, and causes physical irritation and discomfort.

It is better to be seated on a revolving music-stool; this saves irritation and fatigue, and makes it possible to gauge with certainty the amount of revolution of the body.

Next, it is not necessary on a modern pedal-board, with smooth-surfaced keys and light touch, to wear boots or shoes; it is better to play in stocking-feet. At first you will be afraid of stubbing your toes, but this will not happen; and in a week it will seem as clumsy to wear boots on your feet as to wear hedging-gloves on your hands. The absence of boot-heels makes it necessary to set the stool an inch lower—that is all.

The shape of the keys is another point in the material equipment. Among recent attempts at improvement, a few organs have discs projecting outwards from the bottom C sharp and the top E flat keys, on which the toe (as it is called, really the ball underneath the root of the great toe) falls more easily. A few have a raised step on the forward end of the two A flat keys, to obviate the difficulty caused by the three short keys in succession; and Nielsen suggests that all the short keys might be made long enough to use the heel on them. But these points of design are not likely to be generally adopted, and we will deal with the ordinary concave and radiating pedal-board.

\* An English translation is published by Messrs. Schirmer.

Now the distinguishing notes of modern pedalling are the greatly extended use of the heel, and, partly as a consequence, the less frequent crossing of the feet, which in rapid passages is to be avoided as much as possible, and should not occur oftener than the crossing of one finger over another. Toeing and heeling a number of notes with one foot used to be condemned as leading to involuntary phrasing, and deprecated as a bad trick acquired by the player who wished to keep the other foot always on the swell pedal. Neither objection will stand. After a few days of elementary practice with the toes, the pupil should learn to play a true *legato* with toe and heel, practising the following exercise:

## Left foot.

Ex. 3.



also:

Ex. 4.



also:

and some exercises in thirds, of which I will give only one specimen:

## Left.

Ex. 5.



## Right.

Ex. 6.



the point of which will appear later.

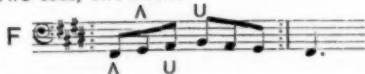
Next consider this. The two toes and two heels together resemble a hand with four fingers, except that, unlike the four fingers, they can succeed each other in any order, and should learn to do so. Take the scale of E major and make groups of four notes. We shall find nearly every variety of succession of the two toes and two heels:

## Toes inside.

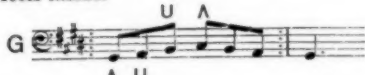
Ex. 7.



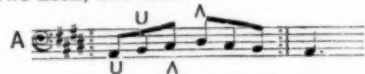
## Two toes, two heels.



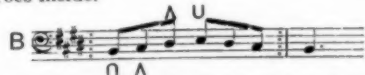
## Heels inside.



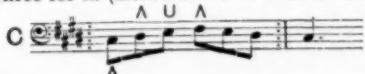
## Two heels, two toes.



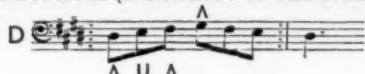
## Toes inside.



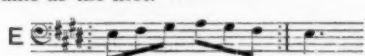
## Three for R. (alternative: E with L. heel).



## Three for L. (alternative: E with R. heel).



Same as the first.



Leave F and A till the last. They involve the use of two toes followed by two heels (or two heels by two toes)—a difficult succession, but most useful. Work out a similar exercise in the key of A flat.

When these can be played quickly with ease, proceed to scales. Rapid scales on the pedals seldom extend beyond an octave, and should be so practised.

Take Exx. Nos. 5 and 6, and interlace them. You get the scale of D:



Each foot uses toe and heel alternately, and there is no crossing of feet. Practice will soon enable you to play this scale *presto*.

The scales of C, G, and F have the same model as D.

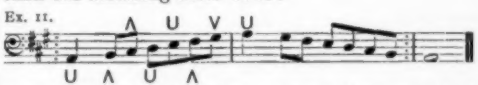
## Model for the scale of A:

## Left.

## Right.



And the resulting scale of A:



The scale of E is similar. So are those of E flat and B flat, except that in these scales the toe begins in the left foot, and the heel in the right.

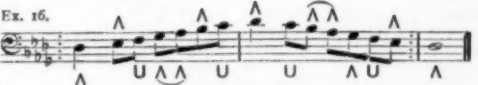
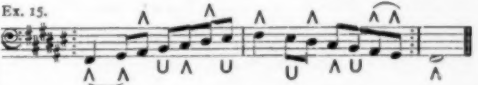
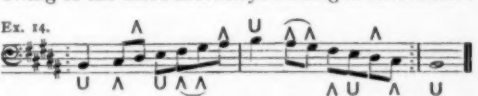
## A flat is unique. Model:

## Left.

## Right.



The scales of B, F sharp, and D flat are peculiar, owing to the three short keys coming in succession:



I will not now take up space by working out the minor scales; perhaps a later opportunity will be found for dealing with them, and also with the shift mentioned above, the use of which is best explained in connection with broken chords.

The pupil should, after practising each exercise with feet alone, add a counterpoint for the left hand, thus:



This assumes some intelligence in the pupil; but it is wise to do so.

At Bangor Cathedral, on June 2, the choir gave a fine recital of English Church music, the programme including Byrd's Magnificat (Gregorian tones), Gibbons's 'Hosanna to the Son of David,' Purcell's 'Thy Word is a Lantern,' Battishill's 'Call to Remembrance,' Wesley's 'Wilderness,' Parry's 'There is an old belief,' Bairstow's 'Save us, O Lord,' &c. Mr. Leslie Paul conducted. The organ at this Cathedral has recently been re-built by Messrs. Hill, and is now a fine instrument of four manuals, with sixty-four speaking stops and twenty-one couplers. Recitals following the opening have been given by Mr. Paul (Handel's Concerto in G minor, Hollins's Concert Overture, Slater's 'An Easter Alleluia,' and Harwood's 'Pæan'; and Dr. H. C. L. Stocks (Bach's Toccata and Fugue in C, Guilman's March on a Theme of Handel, Sullivan's 'In Memoriam' Overture, &c.).

Ernest Austin's tone-poem 'The Pilgrim's Progress' has been played in its entirety (twelve parts) on recent Sundays by Mr. Oliver H. Edwards at Prince's Road Welsh Presbyterian Church, Liverpool. For the performance of the last two parts Mr. Edwards had the assistance of harp (Miss Alwena Roberts), violin (Mr. Edgar Evans), tubular bells (Mr. Hywel Jones), and voices. Annotated leaflets supplied by the publisher have enabled the congregation to follow the work with interest and understanding.

The organ at Springfield Hall Wesleyan Mission, Wandsworth Road, has been rebuilt by Messrs. Henry Willis. The opening took place on June 10, Mr. Allan Brown giving a recital (Schumann's Canon in B minor, Lemare's Fantasia on 'Hanover,' Bach's Great G minor, Franck's Pastoral, Wolstenholme's Finale in B flat, &c.).

At Mill Hill Chapel, Leeds, on June 2, the 'XXV' Orchestra played a Mozart Symphony and, with Mr. W. J. Emery, played Handel's Organ Concerto in B flat. The choir sang Wesley's 'Wilderness' and Bairstow's 'Blessed be Thou, O Lord God of Israel.' Mr. J. Chalmers Park conducted.

Mr. Vernon Butcher gave an organ recital for children at St. Andrew's Church, Oxford, on May 17, playing thirteen pieces, all by English composers, from the Elizabethan period to the present day.

Mr. Herbert Westerby has broadcast over two hundred modern English organ pieces from the new Grosvenor Hall, Belfast, on Fridays during the past year.

Messrs. Rushworth & Dreaper have installed a new organ in Stowe School Chapel—a three-manual of forty-three speaking stops and thirty adjustable pistons.

#### RECITALS

- Mr. Norman Askew, St. Martin-in-the-Fields—Fantasia and Fugue in G minor, *Bach*; Prelude on 'St. Peter,' *Darke*; Meditation, *Bairstow*; Prelude and Fugue in A flat, *Macpherson*.
- Mr. Stephen Chantler, Grahamstown Cathedral, S. Africa—Prelude and Fugue in E flat, *Bach*; Trumpet Tune and Air, *Purcell*; Sinfonia, 'Wailing, Crying,' and March in D, *Bach-Grace*; Largo and Fugue in A minor, *William Russell*.
- Dr. William Bradley, St. Aidan's, Leeds—Toccata in F, *Bach*; Fugue, *Frescobaldi*; Canzone, *Haigh*; Concert Overture in C minor, *Fricker*.
- Mr. N. S. Wallbank, Scarborough Parish Church—Prelude and Fugue in D, *Bach*; Arcadian Idyll, *Lemare*; Pastoral, *Franck*; Toccata, *Widor*.
- Mr. Leonard Herival, Presbyterian Church, Midvale Road, Jersey—'Now thank we all our God,' *Karg-Elert*; Meditation, *Grace*; Fugue in B minor, *Bach*; Postlude in D, *Smart*; Prelude on 'Wareham,' *Charlton Palmer*; Grand Chœur in E flat, *Guilmant*.
- Mr. Laurence M. Ager, Seaford Baptist Church—Toccata and Fugue in D minor, *Bach*; Fourth Movement (Sonata No. 4), *Mendelssohn*; March for a Church Festival, *Best*; Postlude in D, *Smart*.
- Dr. Charles F. Waters, St. Lawrence Jewry—Toccata in C, *Bach*; Pastoral (Symphony No. 1), *Vierne*; Bourrée, *Hollins*; Improvisation on the 'Old 124th,' *Harris*; Two Preludes on 'Westminster,' *Waters*.
- Mr. Reginald A. Jevons, Stamford Hill Congregational Church—Toccata and Fugue in D minor, *Bach*; Romance, *Borowski*; Andante Cantabile, *Tchailkovsky*; Allegro (Symphony No. 2), *Vierne*.
- Mr. Harry Wall, St. Clement Danes, Strand—Concerto in F, *Handel*; Scherzino, *Lyon*; 'Pax Vobiscum,' *Karg-Elert*; 'An Easter Alleluia,' *Slater*.
- Mr. P. A. Tapp, Christ Church, Hendon—First Movement (Fantasia Sonata), *Rheinberger*; Spring Song, *Hollins*; Chorale, 'Jesu, Joy of man's desiring,' *Bach*; Postlude on the 'Old 100th,' *Grace*.
- Mr. E. Emlyn Davies, Westminster Congregational Church—Variations on 'Weinen, klagen,' *Liszt*; Andante (Symphony No. 2), *Mahler*; Second Movement (Symphony No. 4), *Bruckner*; Movement from Organ Symphony, *Sorabji*.
- Mr. W. J. Comley, St. Andrew-by-the-Wardrobe, E.C.—Sonata No. 7, *Rheinberger*; Passacaglia, *Bach*; Fantasia in F minor, *Mozart*; Epithalame, *Guilmant*.
- Mr. Arthur E. Watts, St. Margaret Pattens, E.C.—Preludio (Sonata No. 20), *Rheinberger*; Concerto in G minor, *Handel*; Fugue in E flat, *Bach*; Spring Song, *Hollins*.
- Mr. Claude A. Forster, St. John's, Forfar—Finale, *Schumann*; Sonata in A minor, *Rheinberger*; Prelude on the 'Old 104th,' *Parry*; 'The Tritone,' *Wolstenholme*.
- Mr. Herbert F. Ellingford, St. George's Hall, Liverpool—'An Easter Alleluia,' *Slater*; 'Rheims' ('Sonata Eroica'), *Stanford*; Overture to 'The Bartered Bride,' *Smetana*; Festal Postlude, 'Alleluia,' *Faulkes*; Fugue in E flat, *Bach*.
- Mr. Arthur Meale, Wesleyan Central Hall, Westminster—Sinfonia to 'We thank Thee, God,' *Bach*; Fantasy-Toccata, *Leslie Woodgate*; Concert Overture in C minor, *Hollins*.

#### APPOINTMENTS

- Mr. Sidney S. Campbell, choirmaster and organist, Chigwell Parish Church.
- Mr. Cyril C. Cyphus, choirmaster and organist, St. Stephen's, Lewisham.
- Mr. Christopher M. Jaggard, choirmaster and organist, Childwall Parish Church.
- Mr. W. A. Macduff, choirmaster and organist, Cathedral Church of St. John the Divine, Oban, Argyllshire.
- Mr. William N. Macquarrie, choirmaster and organist, Kelvinside U.F. Church, Glasgow.
- Mr. Arthur J. Ward, choirmaster and organist, Westbourne Church, Glasgow.

## Letters to the Editor

### A BEETHOVEN READING

SIR,—On p. 431 of the *Musical Times* for May there is a curious 'mix-up' in the Answer to Correspondent 'R. G. R.' Quoting from the second section of the second subject (first movement of Beethoven's Op. 10, No. 3), it reads thus:

'In Beethoven's Sonata in D, Op. 10, No. 3, the phrase:



should be played:



Beethoven was in the habit of writing appoggiaturas without crossing the quaver.'

So do we all. Beethoven wrote acciaccaturas first, according to Nottebohm, but apparently changed his mind later and 'corrected in the long appoggiatura wherever this motive appears'! I quote from Reinecke's 'Letters on the Beethoven Sonatas.' He writes it thus in his edition (Breitkopf):



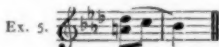
and so do d'Albert and Corder, while Lebert, Lamond, Casella, and Macpherson make the grace note an acciaccatura.—Yours, &c., NANCY GILFORD.

40, Argyle Square, W.C.1.

[The apparent 'mix-up' is due to our having omitted the word 'short' before 'appoggiaturas.' Miss Gilford's quotation from Nottebohm as to the 'long appoggiatura' shows that the 'long' and 'short' may be used to distinguish between the acciaccatura and the appoggiatura proper. Until we looked up the point in Casella we had always followed the reading Miss Gilford gives of this D major Sonata example. (It sounds better, for one thing.) But Casella puts the case so logically that we felt he was right. Here is his ruling: 'In the music of Beethoven's time it is not always easy to see whether an appoggiatura is long or short. But so far as Beethoven himself is concerned the question has been from henceforth exhausted. [This we take to be translator's English for 'the question is now settled.' *Per quanta riguarda Beethoven, la questione è ormai esaurientemente risolta.*] We know that, as a matter of fact, from his earliest youth he wrote all long appoggiaturas in actual notes. To prove this it is sufficient to quote the famous example taken from Sonata Op. 2, No. 1:



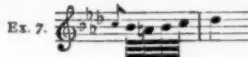
If Beethoven had wished the  $\text{♩}$  to be long (i.e., to have the value of a quaver) he would not have written:



the second and third time. The confusion existing in times past arose from the fact that Beethoven's short appoggiaturas (*acciaccature*) almost never have the stroke through the tail. But numerous cases like the following:



or:



are so many proofs in support of the above assertion.'

Throughout, therefore, Casella regards such examples as the one quoted in Miss Gilford's letter as short appoggiaturas, and writes them  $\text{♩}$  accordingly. Logically, we think he is right—but musically? It looks very much as if players must use the form they prefer. In any case, we imagine that no examiner would penalise a candidate on so disputable a detail.—EDITOR.]

### 'OUR BERLIOZ EXCLUSIVES'

SIR,—I am reluctant to prolong a controversy of which most of your readers have by this time probably had more than enough, but in his notes last month your exuberant contributor, 'Feste,' has seen fit to make statements with reference to my attitude towards Berlioz that I can hardly allow to pass without comment and correction. He quotes a sentence from my 'History of Music,' in which I say that the admirers of Berlioz are in a sense a race apart, that one is either for him or against him, and then proceeds to draw implications from this simple statement which are entirely gratuitous and erroneous. He seems, for example, to imagine that I and those who think like me 'swallow Berlioz whole,' as he puts it, and 'maintain that the king can do no wrong.' What reason has he for supposing anything of the sort? This is the last attitude I should ever dream of maintaining towards any composer whatsoever.

No artist who has ever lived is without faults and weak passages, and I am quite cheerfully prepared to admit that Berlioz can show as many of them as, and possibly even more of them than, other great composers. Consequently, 'Feste's' lengthy citations of alleged crudities—leaving aside for the moment the question as to whether his particular examples are so or no—are entirely beside the point. Nothing would be easier than to compile an anthology of platitudes from the works of Beethoven, Schubert, Mozart—almost any composer in fact; but 'Feste' would, I hope and believe, be the first to admit that they would prove nothing whatsoever except the well-known fact that even Homer sometimes nodded. It is fairly safe to say that nine-tenths of Wordsworth and nineteen-twentieths of the poetry of Coleridge are virtually unreadable to-day, but they remain great poets none the less; and even if 'Feste' were able to convince me that no larger proportion of the music of Berlioz was of lasting interest and value, my estimate of his intrinsic artistic significance would in all probability remain fundamentally unchanged.

The point at issue in fact is not whether Berlioz did or did not sometimes write inferior music, but whether, taken all in all, he is a figure of primary significance. If you receive from his music, generally speaking, as I do, the impression of a major personality, and as profound and authentic an æsthetic emotion as that which you receive from that of the greatest masters, then you accept his faults and failings, for without them he would also be without his unique and irreplaceable qualities. They are all part and parcel of the man and his art, and inextricably interwoven with each other; you cannot separate them.

If, on the other hand, you do not receive this impression of fundamental greatness in all he does, even in his inferior work, you will no doubt regard Berlioz as 'Feste' would seem to do, as a second-rate artist (if that) with interesting moments, which is an entirely different thing from a great master with occasional or even with frequent lapses, which is how he appears to me to be. That is the issue in a nutshell, and from this point of view I think I am justified in

claiming that one is either for Berlioz or against him. In a word, you either accept him as a great artist or you do not; nothing else matters very much.

In conclusion, while profoundly convinced of the uselessness of doing so, I willingly accept the courteous invitation extended by 'Feste' and yourself to contribute to your pages some time in the near future an article on Berlioz considered as a melodist.—Yours, &c.,

Campden Hill, W.8.

CECIL GRAY.

['Feste' writes:—'I am glad to find that Mr. Gray didn't mean what he plainly said. I have re-read the passages I quoted from his "History of Music," and I fail to see that I misrepresented him. I won't argue, having argued enough already. Instead, I refer readers to the passages quoted in my June article. It is good to hear that Mr. Gray accepts the invitation to write on the melodic side of Berlioz. But why does he say such an article will be useless? Does he suppose that the so-called anti-Berliozians are not open to conviction? Or is he nervous as to the supply of evidence concerning Berlioz's genius as a melodist?']

SIR,—Your 'Feste' article threw me back on the youthful days when August Jaeger, to whom I was 'first English friend,' took me to join the Richter Choir, which was then rehearsing Berlioz's 'Faust' at Store Street under that vociferous disciplinarian Herr Frautzen Jaeger. I loved those rehearsals, and as we then daily worked together, we were constantly whistling and singing the melodies! Those which have been with me through the years are 'The Sylphs,' the 'Flea Song,' the rollicking Serenade, the Students' Chorus ('Jam nox stellata,' &c.), and others in snatches to which I cannot give a name. They are, of course, mainly chorus melodies—we did not become intimately familiar with the arias, except as cues.

I think you go a little far in saying that the Rakoczy March is the only melody 'most of us can whistle.' The fact is that the March is heard apart from Berlioz, who himself has had no publicity. If he had enjoyed as much hackneying as Wagner ('Walkürenritt' and 'Meistersinger' Overture, e.g.), Berlioz might have proved himself captivating to the plain man. What always struck me in his melodies was their unconventionality and ingenuousness—so different from the toe-the-line character of those of Schubert, in which I was then soaked (and am not dry yet!).—Yours, &c.,

Walden, Cheam,  
Surrey.

F. C. TILNEY.

SIR,—I have been greatly interested in the writings concerning Berlioz's compositions. This month I am delighted with 'Feste' when he says the March in 'Faust' is not by Berlioz. I have long wanted someone to agree with me on this subject. I was at the first performance at the Albert Hall, and was startled by knowing the March since I was a boy. I have an ancient copy, with portrait on cover, which says: 'Rácoczy's Hungarian March, as performed at the London Wednesday Concerts, arranged by Jules Guggenheim, London, published by John Griggs, Southampton Row, Russell Square, and to be had of J. Campbell, 53, New Bond Street.'

I have long wanted to know how Berlioz came to place this march in his 'Faust'; his name is not mentioned on my copy. I have been trying for a long time in vain, but find this march dates back to 1790.—Yours, &c.,  
Exmouth.

FRANÇOIS EMILE CHOVEAUX.

#### A GOOD WORD FOR HENRY SMART

SIR,—I read with great pleasure in the April number of the *Musical Times* your commendation of Smart's organ music, and with equal pleasure some time back, in your very interesting interview with Dr. Alfred Hollins, his views concerning this composer.

I am afraid Smart is very little played nowadays, at any rate by leading English organists, and he may himself have been contributory owing to the fact that,

with few exceptions, his works are from the present point of view of only moderate difficulty.

I recollect that about the beginning of last century an organist, then eminent, but now of outstanding eminence, remarked to me that he could not put Smart into his recital programmes for this very reason. At this time Lemare was holding sway at St. Margaret's, and my friend said, 'You know Lemare makes it awfully difficult for us fellows, as we are obliged to follow him.' I myself was brought up on Smart. I remember hearing W. T. Best (at the old Bow and Bromley Institute) play the early 'Con Moto' in B flat. This recital was, in more senses than one, epoch-making to me, as it gave me my first interest in the organ, which from that day has continued. Best very frequently included Smart's works in his programmes, and in fact Smart was almost the only English composer besides himself whose works Best played.

I wish the present generation of organists could interest themselves again in the works of this great organ composer. He died in July, 1879—fifty years ago. Little was done in 1913 to recognise the centenary of Smart's birth, and few of us now alive will be here to see the centenary of his death. I should like to think that organists throughout the country would call to memory Henry Smart by playing his works as their voluntaries. Thus, although we cannot celebrate the hundredth anniversary of his death, the fiftieth anniversary could receive some recognition.—Yours, &c.,  
J. D. TETLEY.

64, Replingham Road, S.W.18.

#### COPYRIGHT IN PROGRAMME NOTES

SIR,—The compilers and editors of concert programmes are apparently frequently ignorant of the fact that annotations used in such programmes are subject to the law of copyright equally with other literary and artistic property. Literary work is not thrown into the public domain merely because it is unsigned, and annotations cannot be borrowed wholly or in part without their author's copyright being infringed unless his authority has previously been obtained.

The former author of the annotations published in the *Radio Times* recently found that his work was being reproduced without acknowledgment and without his consent in the programmes issued on behalf of the managing body of the concert-room of a famous watering place, and it was discovered that the piracy had been systematically going on for many months. The only defence put forward by the person responsible for the infringements was that he was unaware that copyright subsisted in such work, and a plea 'in misericordiam' was accepted by the Society of Authors on the instructions of the author concerned, who had no desire in the circumstances to exact punitive damages.

Offenders will not in future, however, be dealt with so leniently, and it is to be hoped that in their own interest the compilers of programmes will confine their annotations to the fruit of their own brains or obtain the proper authority before availing themselves of the fruit of the brains of other persons.—Yours, &c.,

11, Gower Street,  
W.C.1.

G. HERBERT THRING  
(Secretary, Society of Authors,  
Playwrights, and Composers).

#### A GOOD WORD FOR MECHANISED MUSIC

SIR,—In your June number Mr. Rutland Boughton makes the extraordinary statement that 'no one wants to see the same cinema play several times . . . or to hear the same gramophone record over again even though the source of the work be Bach or Beethoven.' If Mr. G. K. Chesterton had uttered this, one would have looked for the hidden paradox, but apparently the writer means to be taken seriously.

As regards the cinema film, it has to be remembered that this is not an age-old institution like the legitimate drama, but is in its infancy, and it is its infant crudities which prevent it being enjoyed over and over again. Nevertheless, a cinema proprietor told me he had seen

Charles Chaplin in the 'Circus' five times running and enjoyed it more each time, fresh subtleties of that consummate genius which had been previously missed being observed. Again, a master-work like 'Metropolis' needs to be seen several times before the beauties of the huge canvas of production are appreciated.

How much more so is this with the great works of music, and how can anybody possibly appreciate them the first time? During the last twelve months I have run through on my own gramophone: Brahms's Quintet in F minor, thirty-five times; Schubert's Trio in B flat, Op. 99, twenty-five times; Tchaikovsky's 'Pathetic' Symphony, twenty times—and so on. Could I by any other medium become really familiar with these great works, and add to the pleasure of listening that of analysis? How much would the average listener make of one performance of the Brahms Quintet, beyond a vague feeling that there were 'a lot of very pleasant melodies all mixed up'? How could he hear the Schubert Trio without a passionate desire to hear it again and again?

I am getting tired of the constant girding at 'our mechanised age.' It is a very pleasant age, and the machines are going to make it a great deal pleasanter. Of course, commerce must be served first. Before one can think of art at all, one must go out and hustle for food. But man does not and cannot live by bread alone, and once he has used his machines to grind his daily bread, he will use them secondarily to grace his life with the arts. And it is no more good for gentlemen like Mr. Boughton to try to stop the progress of the machines in art, than it was any good for the weavers of Bolton to break the machines in the 18th century.

To reduce the argument to absurdity, why have an organ when one could so easily go back to Pan's pipes? Even if one retires to cymbals and shawms one is still the creature of the machine.

Let us make the most and the best of our 'civilization-made machines' and not talk so much about our 'machine-made civilization.'—Yours, &c.,

'Mossgiel,'

BRIAN EVEREST.

Northcote Street, Wick.

#### PROF. SANFORD TERRY AND NOVELLO EDITIONS OF BACH

SIR,—I cannot refrain from writing to express my gratification at your comments on the omission from Dr. Sanford Terry's latest book on Bach of any reference to the Novello edition of Bach's organ works.

When I read this book during the last Christmas holidays, I noticed this omission with pain and surprise. The omission is the more inexplicable to me as, in his valuable Appendix to his edition of Forkel, Dr. Terry did refer to this edition, which, after all said and done, was the first, and remains to date the only actual English edition of these works, properly so called, and therefore I should have thought that in an English book, written apparently for English readers, Dr. Terry would have repeated his Forkel procedure of adding Novello's to the editions to which he refers.

There is a further gap in Prof. Sanford Terry's 'Life of Bach' which you have not mentioned, and that is that, although in his Bibliography he does actually include the English translation of Spitta (well do I remember the joy with which I obtained these three volumes in July, 1899), all, or nearly all, of his references to Spitta in the text are to the German edition, which I should say very few people—except certain exceptional erudite musicians—possess in this country. In this same work there are a good many quotations in the original German, which, for ordinary English readers, should I think have been translated, and all these facts drive me to the conclusion (in which of course, I may be wrong) that Dr. Terry prepared his English book with a special view to the projected German edition—which by this time has, I think, become an accomplished fact. If this is so, the reason for the omission of any reference to the English edition of organ works, and the English translation, of Spitta,

and all the German quotations, is fully explained. The book, as written, would have made the German translation a much more easy and convenient proceeding.—Yours, &c.,  
J. D. TETLEY.  
64, Replingham Road, S.W.18.

#### SOPRANOS ARE RARE

SIR,—In the weekly and daily papers of late there have appeared certain criticisms on certain items in the performances provided by the British Broadcasting Corporation. In my humble opinion a good deal of this criticism is a little hard on a body that has so great a public responsibility, and so very difficult a position. It may be exceedingly difficult to obtain the fare that is demanded in many of the departments. I beg leave to illustrate by mention of one special point. As a singing master, I speak from my own point of view about one of the complaints that have been repeatedly made to me of late. Some time back one of your contributors quite justly complained of a serious deterioration in first-class singing, generally speaking. The complaints have been almost entirely applied to the soprano element. Now in my opinion this is hardly the fault of the B.B.C. They must be at their wits' end to remedy a defect which certainly does exist. The secret of the matter is the appalling scarcity of true soprano voices. Nine out of ten who appear on the programme as sopranos are not even mezzo-sopranos—they are high contraltos. This is a fact, though it does not appear to be generally known, and may indeed come as a surprise to a number of your readers.

The public has, nowadays, a unique opportunity of hearing multitudes of professional singers, and many a listener is an extremely good natural critic of voice production as well as artistic rendition. But those who cater for the public can only do the best they can with unsatisfactory material as far as the providing of soprano vocalists is concerned. All I can state is that the real or pure soprano voice is by far the rarest voice among women, and substitutes for it are found in lower voices that are specially trained to sing higher than their natural register. I am quite ready to prove this statement if it should be a matter of interest to your readers. The position of the substitute soprano is a tragic one.—Yours, &c.,  
H. TRAVERS ADAMS.

4, Albany Mansions, S.W.11.

#### 'ORGAN PEDALLING: PAST AND PRESENT'

SIR,—With further reference to the subject of organ pedalling, I should appreciate the opportunity of replying to Mr. Ellingford's remarks in the May issue of your journal.

The fact that Mr. Ellingford draws our attention to the 'Lemmens Organ School' is interesting inasmuch that the possibilities (not hopeful) of oblique angle movement, gliding and placing of the feet, were shown to me by those who themselves were trained upon the modernised version of the lines laid down by Lemmens, who in this work talks about the new method of placing the feet.

With reference to Mr. Ellingford's thirty-four ways of pedalling the passage from the D major Fugue, I regret to say that by far the greater majority of these seem to be merely 'permutations and combinations,' and in practice very awkward, ungainly, and quite impossible to tread naturally, as advocated in the book 'Science of Organ Pedalling'; and further, I would remind Mr. Ellingford of his remarks on p. 57 of this book, in the course of which he says: 'It is this variety of footings to which a passage can be subjected that has brought about so much confusion, and an absence of any reasoned method in treating the footing of the pedal part.'

Further, if we accept the explanation given to 'Feste's' criticism of Ex. 2 in this journal's March issue, p. 221, well and good, but this does not explain the many instances of heel-toe inwards movement on long keys of both feet, and this, I think, was the

objection raised in the first place, although it was not put in so many words. This movement, besides being an unnatural one for the feet in treading, often causes fouling, as 'Feste' said in his article 'Organ Pedalling, Past and Present,' and therefore I maintain that for ease and naturalness of execution heel-toe inwards movement should be avoided on all intervals greater than a major second on long keys. Some instances taken at random from the book in question will be found as follows: Part 1, Exx. 30, 55, 56, 58; Part 2, Exx. 2, 8, 9, 18, 26, 29, 56; Part 3, Exx. 16, 17, 18.—Yours, &c.,  
R. A. JEVONS.  
120, Cazenove Road, N.16.

SIR,—I have only just been able to read 'Feste's' interesting review of the book 'The Science of Organ Pedalling' (Ellingford and Meers), which appeared in the March issue of the *Musical Times*. I have also just seen the subsequent correspondence in the April and May numbers, and I have been struck by the fact that in connection with the question of giving credit to previous authors who have advocated the liberal use of the heels in pedalling, no one has mentioned the name of Arthur Page.

In his little book 'On Organ Playing' (Vincent Music Co.), Page devotes about a third of his space to the subject of pedal-playing, and insists from the first that the heels should be used as freely as the toes. Not only does he give a complete series of scales (major and minor) 'footed' according to his theory, but he devised special exercises to enable young organists to acquire what the Ellingford-Meers book calls the 'oblique-angle movement' of the feet. I have always considered Page's little book a most excellent one, not only on the subject of pedalling, but also in the other departments of organ-playing with which it deals, and as the first edition of the book was published as long ago as 1899 the author must, I think, be given some credit as a pioneer.

I must plead distance of four thousand miles as an excuse for this somewhat belated contribution to the subject under discussion.—Yours, &c.,

Hope Gardens, KINGSTON, JAMAICA, B.W.I. GEORGE D. GOODE.

#### BRAHMS AS SYMPHONIST

SIR,—Mr. Elliot's article on the above makes the fundamental mistake of supposing that musical criticism has a definite standard on which one can argue. If a man says that Brahms's E minor Symphony is austere, he says it because he feels it; he can prove his feeling with a pianoforte in front of him, or music-type illustrations at his command. But if his audience or readers cannot share his feeling he can only prove it to himself. Brahms's E minor Symphony is as near being a piece of philosophy as music can come, I think; it is a summary of the sternness, the tenderness, and the humour of life; and the last movement was meant to summarise all the preceding material. This is what the music tells me personally, and there is an end of the matter; no possible argument could affect me, any more than my argument can affect the reader who has an entirely different interpretation.

Mr. Elliot's complaint that the C minor Symphony is spoilt by over-emphasis of the dramatic side, and that the D major Symphony is a more perfect work, does not constitute argument, but a statement of the very ordinary fact that he likes the D major better than the C minor—which is interesting, but not conclusive. To me, Brahms wrote one symphony and three fine essays, the first symphony standing alone and having here and there almost the real Beethoven in it; the second, third, and fourth are comparatively—I say comparatively—Mendelssohnian in outlook and result. But of course I cannot prove this to anyone who is, after due consideration, unable to see the music as I see it.

Musical critics have a way of dictating their views with an imperial disregard for their own human weaknesses; they often forget that they have only one pair

of ears, and that all their reasoning must be based on what those organs tell them. Brahms's fourth Symphony does not sound austere to Mr. Elliot; but he cannot know what it sounded like to its composer (unless he had the chance of discussing it with him), and it is rubbish to try to prove that it cannot be austere because Brahms is this and is not that.

Incidentally, may one be permitted to ask the writers of musical criticism to write plain English? I almost expected to see at the end of Mr. Elliot's article 'Q.E.D.' If the idea of the writer was to interest the lawyer and the mathematician in Brahms he could not have chosen a better style. Let any of my readers compare the style with that of 'Ad Libitum' or the 'Musician's Bookshelf,' and they will see that the homely style of writing gets very much nearer the point, and probably saves a great deal of space, besides being really interesting.—Yours, &c.,

17, Lanercost Road, S.W.2. H. V. SPANNER.

SIR,—May I add a few remarks to Mr. J. H. Elliot's article 'Brahms as Symphonist,' in your June number? That the musical public is taking an increasingly intelligent interest in Brahms's orchestral works is shown by the recent gramophone recordings. Eighteen months ago nothing reliable could be obtained. To-day one can have the 'St. Anthony' Variations (H.M.V.) and the Violin Concerto (H.M.V. and Col.). The four Symphonies are all obtainable—three recordings of No. 1 by Stokowski and by Abendroth (H.M.V.) and by Weingartner (Col.); No. 2 conducted by Damrosch (Col.); No. 3 conducted by Stokowski (Victrola); No. 4 by Abendroth (H.M.V.) and by Damrosch (Col.). The possession of these four Symphonies enables a most intimate study of them and reveals, on the whole, a striking uniformity of thematic and developmental treatment. A comparison between the first theme of movement 3 (No. 1) with the first theme of movement 2 (No. 3), and again the development sections of movement 1 (No. 2) and of movement 4 (No. 3), will show what I mean. Can we not imagine a fifth Symphony by Brahms more easily than a tenth by Beethoven? The above recordings of the four Symphonies reveal the beauty and wealth of significant detail which Brahms lavished upon them. I may say I have converted many previously 'anti-Brahmins,' who are now far from accusing Brahms of 'flat-footed pedantry' and of austerity.—Yours, &c.,

Villa Hélène, ARTHUR G. BROWNE.  
Avenue Contigny,  
Cour-Lausanne, Switzerland.

#### ORGAN RECITALS AND THE PRESS

SIR,—I should like to comment on Mr. Kaikhosru Sorabji's letter in the June *Musical Times*. Whenever I read Mr. Sorabji in the press I feel that he has a grudge against the musical world; his articles are often so very personal and so very bitter. I sympathise with Mr. Sorabji. I have seen his stacks of beautifully bound and printed compositions (printed in Vienna), which anyone would be proud to own and which any owner would want to hear performed. But Kaikhosru Sorabji's music can only be seen. . . . I will cite only a few of his works. I have seen two huge Pianoforte Concertos and the stupendous Organ Symphony. The complete Symphony, Mr. Sorabji told me, would take the full time of an average recital to perform. The texture of these works is extremely complicated, the harmonies decidedly modern; indeed, the criticism I would venture, after hearing part of the third (?) Pianoforte Concerto which Mr. Sorabji played to me, is that within a few bars the resources of the pianoforte (or of the orchestra or the organ) are too fully explored, thus leaving little scope for climax. It is interesting to note that Kaikhosru Sorabji writes straight into full-score all his compositions without making any preliminary sketches—a most remarkable feat of imagination, skill, and confidence. His works have been privately printed with the exception of two, both

for pianoforte: 'Le Jardin Parfumé' and the 'Fantaisie Espagnole.' The latter I have thoroughly examined, and it is only after careful study that the structure as well as the ingenuity and original thematic development can be appreciated; for everything that this composer writes is on such a vast and complicated scale. Attention is particularly drawn to Sorabji's ability to write effectively and understandingly for the pianoforte.

I am sure that the 'Fantaisie Espagnole' would make a favourable impression if tackled by a first-rate pianist. It is encouraging to know that Mr. Emlyn Davies has had the courage and skill to perform part of the Organ Symphony.

I associate somehow (and possibly quite wrongly) Sorabji's music with that of Scriabin, though Sorabji has not confined himself to the Scriabin scale and explores a more modern technique. I most sincerely wish that some musical association would give a public performance of a work of this enigmatic giant. May we hope that the B.B.C. will tackle a pianoforte concerto?

—Yours, &c.,

BM/BNXX.

London, W.C.1.

SIR,—In a letter in your June issue Mr. Sorabji wonders whether 'organ recitals are under all and every circumstance, in any place but a concert hall, taboo?' Perhaps it may be because the already over-burdened critic finds it exacting, in addition to the ordinary round of recitals which are specially prepared, to go and listen to an organist who gives a certain number of recitals a year as part of his routine. This may be true in many cases, but not in every one. The critic who thinks thus may occasionally lose an opportunity of recording the fine performance of a very original programme (witness the interesting series of recitals given in past seasons by Mr. Emlyn Davies at Westminster Chapel).

Then, too, omission of reports of organ recitals in the daily press may be due to the unwillingness of the editor to sacrifice valuable space to matter which, he thinks, will interest only the church-going musical public. The report of, say, a pianoforte recital makes a far wider appeal than does that of an organ recital, even though in the former case both programme and performance may be of an inferior quality.

What seems to me a more curious point than that raised by Mr. Sorabji is the question as to how far the organ voluntary has been responsible for the lack of interest taken in the organ and its music by musicians and music-lovers in general. It is often noticeable that the people who throng to a musical festival in a church, and listen most attentively to the programme, will, when one of the great Bach works is played as a voluntary, beat a hurried and noisy retreat, although this may often be the finest music in the scheme. Here is an instance. Some years ago a Purcell Commemoration at Westminster Abbey attracted a crowded attendance. The programme announced at the end an item of greater interest than the ordinary voluntary—the 'Chaconne,' played by a string orchestra. Even so, enjoyment of this by the few was marred by reason of the noise made by the many leaving the church. So far as I can see, such cases as these can only be accounted for by the foolish tradition that some kind of music—good, bad, or indifferent—must 'play the people out.'

—Yours, &c.,

GABRIEL SHARP.

36, Finborough Road,

Redcliffe Gardens, S.W.10.

#### THE HALLÉ SOCIETY

SIR,—As a regular member of the Hallé audience I must protest against Mr. John Russell's defence of Sir Hamilton Harty's programmes in your May issue. If, as he claims, he is one of those who desire to hear more new music, he should keep quiet. But for some reason or other he has taken it upon himself to represent the Hallé Committee, Sir Hamilton Harty, and the Hallé audience, all at the same time. The Committee

and Sir Hamilton are apparently incapable of defending themselves, but it must not be thought that Mr. Russell's views represent those of the audience.

In the first place, it is common knowledge that it is not just a small minority but a large and increasing body of opinion which is dissatisfied with the Hallé programmes. What particularly annoys us is that we should be fobbed off with contemporary puerilities by Hely Hutchinson, Bryson, Atterburg, Goldmark, &c., when there is so much serious work by Sibelius, Ravel, Stravinsky, Bax, Holbrooke, and others (not to mention Bartók and Schönberg), aching, as 'C. H.' rightly said, for performance. Are the Sibelius Symphonies considered too cacophonous for the delicate Hallé ears? And what about the neglected Mahler?

It is perfectly possible to give the public what it wants and to educate it at the same time. Mr. Russell is surely not going to suggest that anyone but a fanatic would stay away from a performance of a Brahms Symphony just because Schönberg's Five Orchestral Pieces (for example) are in the same programme? Even if much of the music of to-day is pure experimentalism, as Mr. Russell asserts, it is tolerably certain that when the New Music does arrive we shall be unable to appreciate it until we have travelled with the experimenters; and those that laugh at Honegger will then laugh on the other side of their faces.

At any rate, Sir Henry Wood has succeeded in educating London audiences in all the great modern composers, and I see no reason why Sir Hamilton Harty should fail in this respect.

Mr. Russell refutes his own statement that Manchester's musical culture is unprogressive when he relates how Dr. Richter's retirement came about 'mainly through the attacks of those who would have the modern at all costs.' I venture to predict that the same procedure will happen again before long, if nothing is done about the matter.—Yours, &c.,

The University Union,  
Manchester.

WILLIAM L. NORMAN.

[We close this correspondence with a quotation from an interview with Sir Hamilton Harty in the Manchester edition of the *Daily Express* of May 25:

'I am going to work on a new policy in the Manchester concerts next year, however. I know I have been accused in the past of neglecting modern works which Manchester people have a right to hear, and preserving a too conservative outlook. Well, I am going to alter all that.'

'Next season we shall experiment to our heart's content. Previously I have been afraid, partly because I did not think the modern works as good as that music which for convenience we call classical, and partly because I did not feel that the Hallé Society could afford to risk experiments. However, we are going to take our chance.'

We should like to see the Hallé Society take a few chances with Elgar.—EDITOR.]

#### 'VOICE AND VERSE'

SIR,—May I try to explain my point of view concerning the relative popularity of vocal and instrumental concert numbers.

I am not in the least anxious to uphold poor songs or poor singing simply because they are songs or singing—I only contend that as it is evidently the more intimately personal sympathy conveyed and aroused by the human voice which reaches and delights the average audience, so we instrumentalists must try to use our instruments so delicately that they become as nearly as possible like human voices. So long as the vast majority even of very fine pianists persist in regarding the pianoforte as a percussion instrument, instead of realising that it is also a stringed instrument with great possibilities of resonance, nuance, and sustaining tone, just so long will even the mediocre songs be understood and enjoyed, while the beautiful

pianoforte music is ignored as lifeless and mechanical—without any 'tune.'

The horrible fashion now rife among pianists of attacking each note of a melodic group as a separate objective, approached from above instead of from its preceding note—deals an inevitable death-blow to the songfulness of great pianoforte music which, treated artistically, can and does hold an audience just as spellbound as the simplest and most popular ballad.—

Yours, &c.,  
Clevedon.

ENID MORRIS.

#### SINGERS' ARTICULATION

SIR,—Kindly allow me to correct an error in my letter in your June issue, p. 538, five lines from the end. It should read: 'C.P. and P.N.P.' ('Cathedral Psalter' and 'Psalter Newly Pointed'). The mistake was, I fear, my own. At the same time I would like to support Mr. Munro Davison upon the subject of 'Singers' Articulation.'

As a teacher, however, equally alive to the importance of the subject, and one who is untiring in his efforts to secure in individuals and choirs a fuller appreciation of word-formation by means of perfectly-shaped vowels and clean-cut consonants, by which alone the full meaning, beauty, and significance of the poetic thought can be conveyed, I feel bound to bear testimony to the extreme difficulty of persuading the great majority of people to do those things which alone will bring the desired result. The national characteristic of hiding the feelings seems to be an insuperable barrier. People can express their *own* thoughts and feelings naturally enough; but when it comes to interpreting those of someone else, and with the consciousness that others are listening, few seem to be able to break through this reserve and let their imagination have free rein. In short, it is the lack of histrionic ability.

But even if few possess this great gift, there is nothing to prevent anyone—except those with speech-impediment—from acquiring 'good, distinct English'; but it needs thorough attention to detail, persistently applied; and this is another quality which few possess. Hence the few who succeed in getting their words 'over.'—Yours, &c.,

Lewisham, S.E.13.

FREDERIC LEEDS.

#### THE LIGHTNING EFFECT WAS NOT BY MR. MEALE

SIR,—I was unaware of any press reports of my recent recital at Coventry until I read the extract in the June *Musical Times*, with the highly diverting comments thereon. However, it is high testimony to the alertness of your correspondents.

I must however disclaim any responsibility for the turning out of lights and subsequent flickerings. Doubtless it was the impulsive act of some enthusiastic steward with a love for the dramatic.

I am thankful to think I have sufficient resource as to have no need to resort to scenic effects to make a recital interesting. Not that I should desist if I found it necessary, even though it should provide an occasional opportunity for a little friendly leg-pulling. Wishing you and all readers of the *Musical Times* a pleasant summer, free of thunderstorms and lightning (still, there will be some who will find interest and exhilaration within reasonable proximity of Vesuvius!)—Yours, &c.,

Hatch End,

Middlesex.

ARTHUR MEALE.

[We print Mr. Meale's letter with pleasure, for two reasons: (1.) It clears him in the matter of those lightning flashes; and (2.) it is an all-too-rare example of the right friendly and sporting way of taking frank and well-meant criticism.—EDITOR.]

A manuscript Sonata for violin and continuo by Bach has recently been discovered. The handwriting is Bach's, and no doubts are felt as to the genuineness of the work. An article on the Sonata, with music-type examples, will appear in our next number.

#### ROYAL ACADEMY OF MUSIC

The summer term is always a busy one, and this year is no exception to the rule. A more than usually interesting chamber concert was given on Thursday, May 30, in the Duke's Hall. The Academy has at the present time a number of good singers, and two of them, Miss Jean Campbell Kemp, from Glasgow, and Miss May Turtle, from Belfast, gave an almost perfect performance of Saint-Saëns's bolero 'El desdichado.' Both singers sing well, and their voices moreover blend well.

It was interesting to hear two movements of a Violin and Pianoforte Sonata in B flat, by Guirne Creith, played by Jack O'Brien, with the composer at the pianoforte. I have written before about this young student, for she promises to do things some day. In this particular work there are good ideas, but too many of them; in fact, at the moment the composer is a spendthrift, but so much of the writing is good, and much of it tuneful, that it attracts. Two of Arnold Bax's songs were sung well and with understanding by Miss Betty Sheard. On the Monday of the same week two opera performances were given in the Duke's Rehearsal Theatre. The main feature of the enterprise was the fact that the production was entirely done by the students, the producer being Mr. William MacLurg, and that the music of 'Dido and Æneas' had been adapted and orchestrated by Mr. Maurice Miles.

Opinions differ as to the worth of this policy; personally, I have no doubt as to its efficacy. It gives the young actors confidence in their own powers, and by inviting the critics they are able to see where the performances might be bettered. But the criticism should be constructive and not destructive. The performance on the whole was admirable; but there were differences of opinion between the orchestra and chorus here and there. Miss Kemp and Mr. Geoffrey Davies, as the heroine and hero, both sang and acted well. The ballet was most effective, and the lighting and stage-work generally reached excellence. Purcell's work was followed by 'The Blue Peter,' a one-Act opera by C. Armstrong Gibbs. The music is clever, crisply written, and very tuneful.

The orchestral concert at Queen's Hall took place on Tuesday afternoon, June 11. It was a plucky thing to 'put up' the Prelude and first scene of the third Act of 'Götterdämmerung,' and the result justified the adventure. Under Sir Henry Wood the large orchestra gave a highly creditable performance of the Prelude, and the quartet sang remarkably well. Especially is this true of the three students—Miss Jean Campbell Kemp, Miss Irene Morden, and Miss Valetta Iacopi. All three have beautiful voices, and Miss Iacopi is an exceptionally good contralto. Mr. Topping was at times overwhelmed by the orchestra—Queen's Hall is not Covent Garden. All these young singers are pupils of Mr. Thomas Meux, himself a Wagnerian stalwart of the Richter régime.

Among the audience was Mr. Glazounov, and he heard an excellent performance of his Violin Concerto in A minor, in which Mr. Sydney Griller played the solo part.

The Opera Class will give its annual opera week at the New Scala Theatre from Monday to Saturday, July 8-13. The operas to be presented are Verdi's 'Rigoletto,' Puccini's 'La Bohème,' and German's 'Merrie England.' Mr. Julius Harrison will conduct, and the producers are Mr. L. Cairns James and Miss Isobel McLaren. The performances will begin at 8 o'clock each evening. F.

The following awards have been made: Lionel Tertis Viola Prize to Eileen Grainger (Gloucester); Sir Edward Cooper Prize (ensemble) to David Taylor (first violin), Watson Forbes (second violin), Percy Dyer (viola), and David Thomas ('cello); Matthew Phillimore Prize (male pianists) to Robert Edwards (London), Yelland Richards being highly commended; Piatti Prize ('cello) to Colin Hampton (London),

Ruth L. Pirie and David Thomas being highly commended; Charles Lucas Prize (composition) to R. Norman Fulton (London); Cuthbert Nunn Prize (composition) to Dorothy Parke (Londonderry); Marjorie Playne, Muriel G. Crowther, and Margaret Judd being commended; Frederick Westlake Memorial Prize (male pianists) to Yelland Richards (Leighton Buzzard).

#### ROYAL COLLEGE OF MUSIC

The outstanding concerts of the past month were two given by the First and Second Orchestras. At the former, Sibelius's rarely-heard Symphony in C and Respighi's brilliant impressions of the Fountains of Rome were the principal features, the performance, under Dr. Malcolm Sargent, reflecting the highest credit on the orchestra, which displayed remarkable beauty of tone and considerable artistic perception. The concerto was Lalo's 'Cello Concerto, an exacting and in many respects unsatisfying work, dexterously handled by the soloist, Maurice Hardy. The Second Orchestra, besides giving young conductors the customary opportunities, had the enviable distinction of producing for the first time a vocal orchestral work by a woman student, Betty Lutyens. It proved to be a composition of much charm and something more than promise, with many encouraging signs of further possibilities for the composer.

Mid-day recitals have once more proved an attraction, conspicuous among them being one given on the viola d'amore by Miss Violet P. Brough, whose musical and sympathetic performances on the instrument are familiar to broadcast listeners.

In the Parry Opera Theatre two performances were given by the Dramatic Class, under the guidance of Mr. Cairns James, of Ian Hay's riverside comedy, 'A Happy Ending,' with alternate casts. On both occasions they displayed a style and finish rarely associated with students' work. The Operatic Class gave three performances of 'The Magic Flute,' conducted by Sir Thomas Beecham and Mr. Aylmer Buesst, and produced by Mr. H. Procter Gregg. The class made great efforts to prove themselves worthy of the confidence reposed in them by Sir Thomas Beecham, and succeeded in exhibiting many novel points of individuality and distinction.

#### TRINITY COLLEGE OF MUSIC

The work of the College is going on steadily. The rehearsals for the performance of 'Monsieur Beaucaire' at the Scala Theatre on July 4, 5, and 6, give promise of an excellent entertainment.

The Controller of Examinations, Mr. Edward d'Evry, proposes to visit South Africa in the summer vacation, and will assist in the College examinations there.

It is gratifying to note that a cable of condolence with the College at the death of the late Principal, Prof. J. C. Bridge, was received from the Premier of New South Wales and the Conservatorium of Music in that State.

It is with regret that the sudden death is noted of Mrs. Richardson, the energetic local secretary of the Grimsby centre, where she will be much missed.

Distributions have been held at Bath, Folkestone, and Wrexham.

The lecture by Mr. Hubert Foss on 'The Later Works of John Ireland,' at Grotian Hall, attracted a large and interested audience.

### The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Young lady pianist wishes to meet violinist and 'cellist for mutual practice. Blackpool district.—B. A. T., c/o Musical Times.

Pianist wishes to meet young violinist or singer for mutual practice. S.E. London.—D. J. K., c/o Musical Times.

E

Lady pianist wishes to meet violinist or 'cellist for mutual practice. Classical music only. S.E. district.—G. M. B., c/o Musical Times.

Amateur clarinetist (played in the orchestra and band of a large public school for about two and a half years) wishes to join amateur orchestra on leaving school in August.—C. A. B. MAINE, B., Christ's Hospital, Horsham.

Moderately advanced amateurs wanted to form string quartet. Rehearsals at Camden Town.—HAROLD MADDREN, 80, Great College Street, Camden Town. Experienced pianist and violinist wish to meet 'cellist for mutual practice.—762, Coventry Road, Small Heath, Birmingham.

Pianist (young gentleman) wishes to meet instrumentalist or vocalist for mutual practice.—C. E. ROBINS, 14, Serlo Road, Gloucester.

Lady pianist wishes to meet vocalist or instrumentalist for mutual practice of classical music.—B. H., 19, Cavendish Mansions, Clapton Square, Clapton, E.5.

Young violinist (male) wishes to meet pianoforte accompanist for mutual practice.—A. J. LENTELL, 58, Brecknock Road, Camden Road, N.7.

Young pianist wishes to meet violinist and 'cellist to form trio. Would also like to meet singer for mutual practice. E. Ham district.—A. P. D., c/o Musical Times.

Good viola player wanted for quartet, &c., mutual practice. Fine library. Sundays, 11 a.m.—6. Newton Street, Hyde, near Manchester.

'Cellist required to complete chamber orchestra, rehearsing mornings, W.1 district.—EDWARD NEILSON, 19, Hobbes Walk, Roehampton, S.W.15.

Pianist and violinist wish to meet 'cellist to form trio. Purley or Croydon districts.—M. G., c/o Musical Times.

Vocalist (baritone) wishes to meet accompanist for mutual practice. S.W.4 district.—BEL, c/o Musical Times.

Soprano and baritone wish to meet pianist for practice of songs, duets, oratorios, &c.—DUET, c/o Musical Times.

Young gentleman (pianist) wishes to meet violinist and 'cellist to form trio. Would also like to meet another pianist.—F. W. B., c/o Musical Times.

A number of string players, constituting a small orchestra contemplating useful public work for good objects, would welcome the co-operation of another 'cello and viola player, and also a trumpet and other wind players.—JOHN H. MOON, Hon. Conductor, 7, Grove End House, St. John's Wood Road, N.W.

Three public school men wanted to form male-voice quartet. State compass. Good voices unnecessary. S.E.24 district.—C. N., c/o Musical Times.

### Sharps and Flats

Rudolf Friml, to my mind the greatest living composer. . . .—Samuel Goldwyn, 'Film Magnate.'

I think people would come to our mid-day services if we had more lively music. Bach simply does not appeal to the multitude. Young people want to hear gymnastics on the organ.—Vestryman of St. Mildred's, Bread Street, E.C.

'Wiltshire Musical Festival: Trainer sent for trial.'—Local paper.

Senior Choral Competitions: Fixed Voice Choirs.—Another local paper.

At my church last Sunday we had no music at all during the collection; the choir just sang an anthem instead.—Incumbent at Suburban Church Council Meeting.

'A Tale of Old Japan . . .' Handel.—Poster in Welsh Town.

About two hundred and fifty singers took part in the Leicester Diocesan Choral Association Festival, held at St. Peter's Church, Leicester, on June 6. Dr. Gordon Slater conducted, and Mr. J. W. Burney accompanied.

## Competition Festival Record

### CO-OPERATIVE CHORAL FESTIVAL

A new Festival was held at the Crystal Palace on May 11 by a joint organization of some of the larger co-operative societies in the London area. Six competitions were opened, and the entries totalled sixty-seven, representing forty-one choirs. Prizes were won by choirs from Enfield Highway, Croydon, Sheerness, and, in a junior class with fifteen entries, Woolwich. Choirs also came from Brighton, Swindon, Rochester, and Chelmsford.

**BRIGHTON** (May 25-31).—At the fifth Festival there were fifteen hundred entries, largely spread over a number of well-supported solo classes. The proportion of choirs and other group bodies to the total was larger than is usually found in southern Festivals, and the adjudicators gave high praise to their work. In the competition for mixed-voice choirs of forty to sixty voices there were only two choirs, Shoreham Choral Society being first, but there were five choirs in the class for twenty-five to forty voices, the prize going to Wellington Square Choral Society, Hastings. Apollo Choir, Chichester, was best of four male-voice choirs, Brighton Municipal Training College the better of two female-voice choirs. Some good singing on the part of elementary school children resulted in awards for Sussex Street Boys' School, Brighton, out of six entries, and St. John's Senior Girls' School, Brighton, out of four entries. The British Legion Women's Choir, Hastings, was first of four in the class for Women's Institutes and Societies. Military and Brass Bands were a strong feature. London Bands prevailed on the opening Saturday, but a week later the Brighton Borough Police Band won against four Metropolitan Police Bands. The award for string orchestras went to the Symphonic Players' Training Orchestra, Brighton.

**CHELTONHAM** (May 9-11).—This four-year-old Festival is growing in importance and gradually raising choral singing in the neighbouring countryside to an artistic standard. In the working-out of an all-round syllabus nothing sensational occurred, but the general level was creditable. The promise of a fine male-voice contest came to nothing, for three out of five choirs failed to appear and a fourth was a 'sporting' entry; Malvern Wells Choir (Mr. J. H. L. Gauntlett) was able to win easily. 'A Cheltonian Choir' (Mrs. P. J. Taylor) won in the female-voice class, Cam Choral Society (Mrs. E. F. Thomas) in the village choir and choral society classes. One of the most successful features was a competition in ten-minute camp-fire programmes for Scouts and Guides. There were forty elocutionists under twelve years of age.

**HITCHIN** (May 9-11).—The North and East Herts Festival, with its twenty classes for choirs (out of a total of thirty-one) is now an important choral meeting. Although the area is small, so much choral activity is contained in it that the Festival is not easily to be accommodated except at Hitchin, and here the Festival is to be held again next year. In the chief mixed-voice class the Hatfield Choir was first and Welwyn second; Hatfield was also first in the male-voice class, and first prizes were won by Hatfield G.F.S., Hatfield Church Choir, and the orchestra of St. Audrey's School, Hatfield. Welwyn, Essendon, Harpenden, Baldock, Letchworth, and Hitchin Choirs also played a prominent part.

**HULL** (May 25, May 28-June 1).—This Festival upholds sight-reading (a hundred and thirty choirs and fifty soloists), and the own-choice principle in prepared tests. Several classes had both a prescribed test and a second test left to the competitors' choice, an arrangement which adds to the entertainment-value of the competitions. Entries were more numerous than ever before, the number of the competitors running probably to five figures. The opening day was occupied, very effectively and successfully, with children's folk-dancing. Children's choral singing occupied a large

part of the later proceedings, and some very good performances were heard—Hull again ranking high as a juvenile Festival. The most successful choir was that of Hessele Council School (Mr. H. Calvert), which won three first prizes and one second. Other distinctions were won by Blenkins Street School Senior Choir (boys) and Crowle Street School (girls), both for two-part singing. Among the adults the chief successes were won by Needlers' Musical Society (Mr. Edgar T. Sales), first in the female-voice and mixed-voice classes. The chief prize for solo singing, competed for by the winners in various classes, was won by Miss Madge Morfitt, of Hull (soprano). Mr. Edward Lavin (baritone) was first in a class for *Lieder* singing, the competitors' 'own-choice' being allowed to range through Schubert, Schumann, Brahms, and Wolf.

**MAIDSTONE** (May 22 and 25, June 1).—Last year, at Folkestone, the Kent Festival attained its record of well over seven hundred entries. This year, at Maidstone, the number dropped to five hundred and seventy, owing probably to the shifting of the local appeal rather than to a general set-back. The competitions were still well-contested and interesting. New classes were open to choirs numbering eight to fifteen voices; one of these, for male voices, was won by a choir that competed in and won a class for larger mixed choirs—Lyminge Choral Society, conducted by Miss E. Jacob. The other was won by the Women's Institute of Ickham, Littlebourne, and Wickhambreux, conducted by Mr. J. Reid. The winning female-voice choir in the senior class was that of Maidstone Choral Union, conducted by Mr. F. Wilson Parish. The prizes for orchestral playing were won by Hartlip (villages under 2,000), Willesborough and District Labour Club (villages of 2,000-5,000), and the 'Old Barn Orchestra,' Sandling (towns).

**RYDE, I.O.W.** (June 3-8).—The increasing popularity of this Festival, which brought in over a thousand entries, necessitated an extension to six days. The chief choral competitions were held in mid-week. Ryde School of Music, holder of the prize for choral societies of not more than forty singers, maintained its place against Bembridge Choral Society, West Wight Choral Union, and Ventnor Philharmonic. Six female-voice choirs made an excellent competition, Newport Ladies' Choir being first by six marks. In the class for larger choirs Newport Philharmonic, the holder, was placed above Shanklin Philharmonic, Ryde Philharmonic, and Sandown Choral Society. Newport Gleemen were successful over their only rival, Ryde Male-Voice Choir. One of the best features of the Festival was the size of the audiences.

**TRURO** (May 15-18).—The Cornwall Festival now brings its thousand entries and a number of keenly contested choral classes, in which sight-reading takes a prominent part. In the chief mixed-voice class the order of the three competing choirs was the same in the prepared and unprepared tests—Penryn Choral Society first, Truro Musical Society second, and St. Mawes Choral Society third. In the male-voice class positions were changed; Mabe Choir, which was third to Truro People's Palace Choir and Newlyn West in the test-pieces, was first in sight-reading. Truro Musical Society was first in madrigal-singing. Competitions for Women's Institutes, &c., were well supported, and there was a good display of school singing, St. Austell County School being prominent. A Haydn Symphony was played by St. Meriadoc Orchestra, Camborne (first), and by Falmouth Music Club (second).

There were also held the Suffolk County Festival, at BURY (May 10 and 11); the second annual GOLDTHORPE Festival (May 18 and 20); the competitions of the MATLOCK BATH Musical Festival Society (June 7 and 8); the Norfolk Festival, at NORWICH (May 8-11); the PETERBOROUGH and District Festival (May 31 and June 1); the ninth Thanet Festival, at RAMSGATE (June 5 and 6); and the competitions of the National Temperance Choral Union, at the Crystal Palace, on

June 8. Children's Festivals were held by the Staffordshire Musical Association, at STAFFORD (May 13-16), and by the Essex Musical Association, at BECONTREE (June 5); the first Children's National Eisteddfod was held at CORWEN early in June. ALDERNEY held its first Eisteddfod on May 27 and 28.

## SCOTLAND

BANFFSHIRE.—The third Banffshire Festival was held at Buckie, and ran for four days. The interest of the competitors and of the public continued to be keen, but attendances in the earlier stages were affected by the General Election. Principal awards: Mixed Choirs, Buckie Operatic Society; Women's Choirs, Cullen Ladies' Choir and Buckie Ladies' Choir; Church Choirs, North U.F. Church, Keith; Junior Choirs, Buckie Secondary School; School Choirs, Macduff Higher Grade School, Cullen Higher Grade School, Portsoy Public School, St. Thomas's School, Portsoy, Culvie, and Enzie Public Schools; Girl Guide Choirs, Keith; Women's Rural Institute Choirs, Arradoul; Scottish Country Dancing, Cullen Girl Guides and Arradoul Women's Rural Institute; Vocal Solos: (General) Miss Nen Paterson, Buckie; (Scots) Miss Nen Paterson, Buckie; (Hebridean) Miss Nan Taylor, Buckie; Pianoforte Solos, Miss Barbara Main, Burghhead; Violin Solos, Miss Violet Dawson, Fochabers.

EDINBURGH.—The tenth Edinburgh Festival ran for eight days at Edinburgh, and occupied forty-six sessions with a hundred and forty-one classes. Interest among competitors was keen, but was not widely shared by the general public. Principal awards: Mixed Choirs, Kilmarnock Lyric Choir, Dalkeith Choral Union, and the Menzies Choir; Men's Choirs, Cambuslang Male-Voice Choir and Edinburgh Police Choir; Women's Choirs, Edinburgh Ladies' Gaelic Choir and Longniddry and Macmerry Women's Rural Institute; Church Choirs, Pilrig Church, Edinburgh, and St. John's U.F. Church, Leith; School Choirs, North Berwick School, Bristo School, Edinburgh, Milton House School, Edinburgh, St. James's School, Edinburgh, Tynecastle School, Edinburgh; Junior Choirs, North Berwick School; String Orchestras, Miss Isobel Marshall's String Orchestra, Glasgow; String Quartets, H.L.B. Quartet, Eskbank; Eurhythmics, Notre Dame School, Glasgow; *Lieder*, Roderick McLeod and John Hunter Anstruther; Vocal Solos: (General) Miss Edith Menzies, Newport; (Scots) Miss Isabel Davidson, Kirkcaldy; (Operatic) Miss Betty Adams, Dalkeith; Pianoforte Solos, Miss Gwen McGill, Edinburgh; Violin Solos, Miss Maisie Johnston, Duns; Cello Solos, Miss Marjorie A. Ballantyne, Eskbank; Organ Solos, J. V. Bateman.

GALLOWAY.—The tenth Galloway Festival was held at Newton-Stewart. Principal awards: Mixed Choirs, Kirkcudbright Choral Society and Dalry Musical Association; Men's Choirs, Kirkcudbright Choral Society; Women's Choirs, Kirkcudbright Choral Society; Rural Institute Choirs, Dalry; Church Choirs, St. John's Church, Newton-Stewart, and Crossmichael Church; School Choirs, Douglas-Ewart School, Newton-Stewart, Penninghame School, Twynholm School, Parton School; Guides' and Brownies' Choirs, Stranraer Guides, Kirkmabreck Guides, Mochrum Brownies.

## London Concerts

## THE PHILHARMONIC CHOIR

Arnold Bax's contributions to choral music, beginning with 'Mater ora filium' in 1921, have been few but choice. His latest 'Walsingham,' for tenor solo, chorus, and orchestra, will therefore be sure of a welcome, if only because it is a piece of true modern music which is none the less firmly rooted in the English choral tradition. Its first performance by the Philharmonic Choir at Queen's Hall, on June 6, showed that, though it is probably not the best of them, this latest essay in the combination of modern music with

ancient words is a worthy companion to its predecessors. The orchestral introduction is chromatic, and reflects, in the manner of 'Tristan,' the uneasy longings of the love that is 'lost with a toy'; the unaccompanied verse is broad and diatonic, and shows the love that is a 'durable fire.' It is a noble 16th-century poem, and this setting is remarkable for the way in which Bax has woven its two component strands of thought into a single whole.

The concert began with one of the most brilliant performances that the 'Hymn of Jesus' can ever have had. Holst puts all his effects into the music itself, and they can hardly fail to 'come off,' but the 'Hymn of Jesus' sometimes sounds like a disintegrated series of such effects. In this performance Mr. Kennedy Scott held it together by well-judged tempi and a tight rhythm, so that the swiftness and unity of its conception were dazzlingly evident. Tightness and swiftness were instantly banished for the performance of Delius's 'Song of the High Hills,' which is an orchestral rather than a choral tone-poem. To this score Mr. Kennedy Scott brought some of the insight and flexibility with which he elucidates Elizabethan vocal music and gave, if one may say so without offence, an unexpectedly revealing performance of its many characteristic beauties, for Delius, unlike Holst, is not a composer who yields his message by merely playing the notes.

The Philharmonic Choir was in magnificent form at this concert, and sang with the virtuosity but without the self-conscious effort of some of the Northern crack choirs.

F. H.

## ORIANA MADRIGAL SOCIETY

Elizabethan music is even now not of daily occurrence in the public practice of the art, but its position to-day is very much more assured than it was twenty-five years ago, when Mr. Kennedy Scott and the Oriana Madrigal Society started pioneering with it. This society has since been able to extend its attention to modern choral music, so well have its primary aims been accomplished. On May 28 it celebrated its twenty-fifth birthday appropriately with an exclusively Elizabethan programme, of which the chief feature was Byrd's four-part Mass. This was beautifully sung with the greatest flexibility of time and phrasing and admirable variety of tone (a solo quartet was employed to this end). Special insight is required with this placid-looking music to reveal the abundant life which it possesses, and this Mr. Scott has to a pre-eminent degree on account of his long experience in dealing with it.

The selection of madrigals which came at the end of the programme, and included Weelkes's expressive 'Death hath deprived me,' was similarly treated with the utmost variety of resource. A number of interesting rounds and popular songs from Ravenscroft were happily sung in the same untrammelled way. Between the two vocal parts of the programme Miss Harriet Cohen played some virginal music on the pianoforte. Her modern pre-occupation with variety of tone-colour resulted in revealing some of the beauties of the part-writing of these little pieces, but her selection was not very happy, since it obscured the abundant variety that is really to be found among this primitive keyboard music. There were too many grave and slow dances, and not enough Variations or examples of the more lively *jeux d'esprit*.

F. H.

## GOOSSENS—STRAVINSKY CONCERT

A large audience gave a warm welcome to Eugène Goossens at Queen's Hall, on June 19—his first appearance in London for some years. He had an orchestra of a hundred and ten—opulence to which London is rarely treated in these lean times. Brahms's fourth Symphony, finely played, showed that Mr. Goossens had developed greatly during his busy years in America. Perhaps there was a touch of the Transatlantic in his apparent determination to make the symphony sound vivid, but the extra touch of colour and brilliance were no more than such works often need if they are

to be as vital to us as they were to our forbears. The kernel of the concert should have been the Stravinsky Pianoforte Concerto, which was given its first performance here, but it proved to be a very dry pip indeed. The medium, no less than the idiom, was responsible for this aridity. The composer eschewed all the strings save the double-basses, on the ground (I quote the programme note) of 'accentuating both the objective nature of the music and the percussive characteristics of the solo instrument, which would have been, so to speak, contradicted by the inflexional expression of string tone.' Stravinsky's desire to avoid the expressive was completely successful. Some promise of beauty and feeling seemed imminent occasionally—e.g., at the start of the slow movement—but it was always knocked on the head promptly by a return to desiccated classicism. The idiom was mainly polyphonic, and the effect as a whole that of a Bach clavier concerto with the wind parts slightly askew. Stravinsky played the pianoforte part deftly, and was applauded loud and long. It was clear that he still stands for much with the bright young folk, but they are not likely to hear this Concerto often—or even again. The programme ended with Respighi's 'Roman Festivals,' a highly descriptive work heard here for the first time.

G.

## BEATRICE HARRISON

Miss Beatrice Harrison played Dvorák's 'Cello Concerto at Queen's Hall on June 14, and, with her sister May, Delius's Double Concerto. Sir Thomas Beecham conducted. Delius's work had probably never before had so sympathetic a performance. It is no doubt not one of his finest masterpieces, but this time it was proved to be certainly not dull music. The soloists evidently knew it all intimately, and the conductor divined the right tempos and the essential melodies. It was, as well as a pleasure, a useful experience, for when in future Delius seems monotonous or shapeless we shall feel we know where to put the blame. In Dvorák's melodious and delightful Concerto Miss Harrison played with all her skill and refinement. A new Poem ('The Melodist and the Nightingale') by Cyril Scott had had as its inspiration Miss Harrison's exploit in persuading the Surrey nightingales to sing for the B.B.C. Into this descriptive piece the composer has not put the best of his talent.

C.

## ANGEL GRANDE'S CHAMBER ORCHESTRA

Mr. Angel Grande's concert at the Faculty of Arts, in John Street, proved of more than usual interest, there being three new works on the programme. Poulenc's 'Trois Airs Chantés' are graceful essays in the neo-classical manner which this French composer, who must now be considered to have put his youth behind him, has already cultivated with no little originality. Miss Hortense Houghton sang them with a due appreciation of their *esprit*, and later in the evening demonstrated her skill in contributing to a really brilliant performance of 'Rout,' which we can now appreciate as a mosaic of many styles put together with a craftsmanship that amounts to genius. The other two novelties were Mr. Herbert Bedford's Suite de Ballet, 'Peribanon,' vivid and amusing, but necessarily sounding somewhat disjointed in a concert-room performance, and Malipiero's 'Grottesco,' a pretentious and rather dull affair. In both of these Mr. Busch made the most of the pianoforte parts that occupy a prominent place in the scores. Mr. Angel Grande's conducting is forceful and dynamic, and the playing of his orchestra faithfully reflects his qualities.

H. E. W.

## ISOLDE MENGES AND HAROLD SAMUEL

The final concert of the series given by Miss Isolde Menges and Mr. Harold Samuel at Æolian Hall was devoted to concertos, which were accompanied by a string orchestra under Mr. Herbert Menges. The violinist played a concerto by Nardini, and Vaughan Williams's 'Concerto Academico.' The latter is one

of the best works the composer has written, and now that it has been published one hopes that its merits will be recognised. The slow movement, which is at once classical in design and modern in feeling, is a most beautiful piece of music, and the Finale is original and most effective. Miss Menges played it with her customary assurance and straightforwardness, but the two quick movements, especially the first, require more vivacity and lightness of touch. Mr. Samuel's performance of Bach's short Concerto in F minor was wholly delightful. His second contribution to the programme was Ernest Bloch's Concerto Grosso for pianoforte and strings, whose showiness, so effective at a first hearing, does not survive the test of more familiar acquaintance. Vaughan Williams's music may be homespun stuff, but it has more hard wear in it than this glowing fabric of artificial silk.

D. H.

## DOLMETSCH

The five Dolmetsch concerts at Grottrian Hall in the second week of June covered, necessarily in rather summary fashion, the two centuries of musical history that ends with John Sebastian Bach. Two whole programmes were devoted entirely to that Master. One of the most interesting features was a 'Brandenburg' Concerto, where the timbres of the individual instruments, including harpsichord, viole de gamba, and violone, and their general balance, reproduced the composer's intentions, which are treated with scant regard in so many of our concert-halls.

On this programme was also a Prelude for the lute, of which Mr. Arnold Dolmetsch, who has been gallantly wrestling with its difficulties for some years, has now attained sufficient mastery to convince one that in sheer loveliness of tone it is unsurpassable. The other Bach concert was given up to his clavier music, and included a masterly performance of the 'Goldberg Variations' on the harpsichord, by Rudolph Dolmetsch, and the Chromatic Fantasia, which Arnold Dolmetsch played on the clavichord. Of these old instruments, the clavichord with its Virgilian tenderness must rank next to the lute in the affections of musical antiquaries.

Another favourite with Dolmetsch audiences are the recorders, which contributed two charming pieces for a consort of five of these instruments by Anthony Holborne, who has been dubbed the Lord Berners of Elizabethan music.

One rarely goes to concerts given by Mr. Dolmetsch without being introduced to some old composer whose acquaintance one desires further. The most remarkable thing we heard during the recent series was, perhaps a Fantasy for five viols by Diego Ortiz, a Toledan who flourished in the middle of the 16th century. This treated the viola da gamba part with a range and freedom that anticipated the treatment of the instrument a century later. A very fine example of solo writing for the seven-stringed viola da gamba at the time when this instrument was in its heyday was the unaccompanied Suite by Demachy (not Giuseppe, but a contemporary of Marais), played by Rudolph Dolmetsch. During the course of these concerts this young musician performed on half-a-dozen different instruments, and seemed equally at home on all of them.

H. E. W.

## HEIFETZ

The two recitals given by Heifetz at Queen's Hall did nothing to cause us to modify the opinion we had formed of his abilities. At the first he played only music worth one side of a gramophone record. Ernst's Concerto may need two; it deserves not more than one. The second programme boasted of Mendelssohn's Concerto—a classical work which should have enabled the listener to establish some kind of comparison between Heifetz and other players of the same class. It was not to be, however. The moment the theme passed to the pianoforte, and the violin started on a passage requiring technical effort, Heifetz took the bit between his teeth and raced off; Mendelssohn was left behind, and we were given instead an exhibition of

brilliant but purposeless fireworks. It is true that the second subject was taken twice as slowly as anybody else ever thought of taking it; unfortunately the time here lost did not make amends for the time gained by the speed of the passage work. Thus Heifetz must still be ranked amongst the technicians pure and simple. Even he, however, found a couple of passages in the Ernst Concerto very trying.

F. B.

## THIBAUD

There are times when Thibaud's playing gives rise to considerable doubts, when, in spite of its brilliancy, it seems to sum up all it has to say in the first five minutes. On his last visit however the French violinist was in his best form, and the concert he gave at Queen's Hall must be considered the most interesting he has given here so far. Nachez's arrangement of Vivaldi's Concerto in A minor is a cold-blooded affair, and the poetic elements of Chausson's 'Poème' have been so often translated in prosaic terms by inept interpreters that its performance arouses more anxiety than hope. Thibaud, however, cast his spell in both compositions, and the Concerto, if not specially attractive, became at least alive and interesting, while the 'Poème,' presented with some restraint and measure, seemed more like a musical composition and less like a party manifesto than usual. In the Schubert Fantasie, Thibaud's dash and finish told with great effect, but his reading of Mozart's Sonata in B flat was more 'gallant' than tender.

F. B.

## SOPHIE PIMENIDES

Miss Sophie Pimenides, a young Greek violinist who appeared at Wigmore Hall on May 30, showed a decided talent. Her tone was round and her intonation accurate. Generally her playing was rhythmical, though she did not punctuate the phrases in the fast movements of the Sonata by Nardini with sufficient clearness. She was heard to the best advantage in Lalo's 'Symphonie Espagnole,' whose lively rhythms suited her vigorous style. Miss Pimenides shared the recital with a singer of whom the less said the better.

D. H.

## ZIGHERA

It was a mistake to include Handel and Mozart in the programme of the recital given by the French violinist, Léon Zighera, at the Court House, Marylebone. The more robust aspects of Handel's music he can interpret to perfection, but not the subtler shades of colour and emotion embodied, for instance, in the third brief movement of the Sonata in A. Mozart will never reveal his qualities under the stress of so coarse a vibrato as that of Zighera. But give him less intimate stuff, like the two fairly interesting but undistinguished modern compositions he played in the second part of his programme, and he will get through them with as much credit as anybody. Zighera played to a small audience in a small hall. Violinists not more skilled technically, nor more intellectual, have brought together very fair audiences at Queen's Hall.

F. B.

## EILEEN WRIGHT AND HAROLD CRAXTON

This recital of sonatas for violin and pianoforte, given at Wigmore Hall on June 4, proved a rather one-sided affair. Miss Eileen Wright is still too little assured of herself and of her technique to show whether she possesses the personality necessary for the performance of music in public. Her tone was pleasant, though on the small side, and she played the simpler melodic passages in John Ireland's second Sonata gracefully enough. Mr. Craxton's qualities as a pianist are too well known to need comment, and the occasion did not provide a real opportunity of judging his capabilities in this particular form of music.

D. H.

## HILDEGARD ARNOLD

The 'cello playing of Miss Hildegard Arnold has a very pretty character of its own. It is tender, gracious, neat, and technically efficient. It is heard in perfection

in music of the type of Boccherini's Sonata in A major. In Bach it seemed to lack vigour, and occasionally it suffered from a faulty interpretation. The great climax to the Andante of the D major Sonata (for 'cello and pianoforte) loses its force when the 'little' notes are neglected and under-rated. But it was surprising to find this very gentle player doing full justice later to the emotional qualities of Bax's Sonata for 'cello and pianoforte. This performance held out promise of still greater things, and one feels confident that the promise will be redeemed in time.

F. B.

## BARJANSKY

Mr. Alexandre Barjansky is a 'cellist who belongs to the rhapsodical school. His collaboration with Mr. Howard-Jones therefore in a recital at Æolian Hall, on May 24, looked at first as though it would be a failure from sheer lack of like-mindedness, since Mr. Howard-Jones is not rhapsodical but restrained to the point of fastidiousness. The latter part of the programme, however, contained Delius's Sonata and four vivid pieces by Bloch, which are suited to Mr. Barjansky's sweeping phrases and full tone. Pianist and 'cellist, after a complete disagreement over two adaptations of Bach, had reached agreement in the slow movement of Beethoven's D major Sonata, so that a very positive success was brought out of a doubtful beginning. In exuberant music Mr. Barjansky is a 'cellist who takes a lot of beating, for he has all the chief virtues of a string-player—pure intonation, copious tone, and flexible phrasing.

F. H.

## BAUER

Harold Bauer 're-appeared' at Wigmore Hall after a considerable interval and played, in many ways, like the master he is. I hope it is not heresy to add that in one way he played rather unlike the master he was. Mastery of the instrument, mastery in the sense of understanding, he showed on his recent visit as he showed an hundred times before. But while once he took the composer's word as final, Bauer to-day seems now and then to argue the point. If Brahms in his waltzes condescends to play very gracefully with a popular form, Bauer, with a little touch here and another little touch there, will make it less popular. Similarly in the Schubert Sonata some effects seemed far-fetched. But the Finale was played most exquisitely, and only a great pianist could have given us performances of such wonderful variety and wealth of tone-gradation.

F. B.

## PHILIP LÉVI

Mr. Philip Lévi played less well than usual at his recital at Grottrian Hall on May 31. He seemed unable to play a movement through as a whole, but let it fall into sections. In view of this impression created by his performance of familiar things like Schumann's Symphonic Studies, it is perhaps unfair to accuse Busoni's Variations and Fugue upon Chopin's Prelude in C minor of being disjointed, since this may also have been due to the performance. The Variations were composed when Busoni was in his twentieth year, and in spite of an obvious indebtedness to Brahms's method of handling the variation form, show an originality and a bigness of conception which are remarkable in so young a man. The Fugue is a masterly piece of writing, a real precursor of the intellectual and compact style of Busoni's later music, and not the academic exercise which might be expected from a youth at the beginning of his career. After this work Mr. Lévi's own 'Sonatina Umoristica' sounded entirely insignificant, and we could discover no justification for its title.

D. H.

## JOHN GOSS

It is no disparagement of the many excellent concerts which Mr. John Goss has given previously to say that he surpassed them in his recital at Wigmore Hall on June 3. His actual singing was technically better.

He went out of tune at the cadence of 'I care not for these ladies,' but his tone was fuller and less nasal. On the artistic side his judgment did not fail once in a programme which set out to explore all the odd corners of the art of song. He excelled all his former efforts in framing recondite programmes, since of twenty-three songs, most of them unfamiliar and with no sort of connection or resemblance between them, all were 'winners' and most of them in the first class in quality. Loder's 'Brooklet,' Haydn's 'Englisches Nationenlied,' Franz's 'Marie,' and Stravinsky's difficult 'Pastorale' may be mentioned as having each in a different way revealed Mr. Goss's powers of interpretation and his versatility.

F. H.

## MARY JARRED

Miss Mary Jarred, who sang at Æolian Hall on June 3, confirmed the very favourable opinion created by her first recital. Her voice has the true contralto quality, and, with the exception that her intonation is not absolutely faultless, her technique is far above the average of the young singers who see fit to make public appearances. If Miss Jarred can ensure that she will always reach the true note and will develop her powers of interpretation, which are at present too limited in range, she should become a singer of note, for she possesses the rare combination of intelligence and a beautiful voice. Miss Jarred was particularly successful in Brahms's two songs with viola (Miss Rebecca Clarke) and pianoforte, which were also the best songs in her programme. Mr. George Reeves played the pianoforte accompaniments excellently, and Mr. Roger Quilter accompanied the singer in a group of his songs, most of which did not represent him at his best.

D. H.

## FFRANGCON DAVIES—PARKER

Perhaps it all comes of associations. We have seen Mr. Robert Parker so often on the stage that when he sang Brahms's 'Ernstes Gesänge' at Æolian Hall, one was a little fearful lest he should break off these grave meditations and address us in the words of Tonio of 'Pagliacci.' But in admitting our own frailty, it must also be added that Mr. Parker did nothing to allay our fears. His tone was harsh; his rhythms questionable; he suggested nothing so much as a *Lieder*-singer *malgré lui*. Perhaps he was not in very good form; perhaps songs are not as familiar to him as opera. Miss Marjorie Ffrangcon Davies on the other hand seemed in high spirits, and whenever the music suited her mood, the performance was distinctly promising. But she has yet some work to do before she can be a mature artist both in respect of method of singing and of interpretative art.

F. B.

## COVENT GARDEN OPERA

To complete the record of the German season an extra performance of 'Walküre' is to be mentioned, the special interest in which lay in the important work done by British artists. Albert Coates conducted, Miss Florence Austral was the Brünnhilde, and Walter Widdop the Siegmund. As an impersonation, the Brünnhilde was rather too placid; but vocally (although Miss Austral was unwell) it was a magnificent performance. This glorious voice was made for Wagner's heroic music. Mr. Widdop distinguished himself. He sang in German, and this was, of course, a handicap. It caused a certain stiffness in the performance. But Mr. Widdop has the gifts to make a nearly ideal Siegmund. The music does not lie too high for his fine, robust voice, and he is to be credited with honestly singing it, every phrase. He certainly eclipses most of the German tenors heard at Covent Garden. He is a singer we may be proud of.

The Italian season began with 'Don Giovanni,' sung by a mixed cast under Mr. Barbirolli. Don Giovanni (Mariano Stabile), Zerlina (Elisabeth Schumann), and Ottavio (Heddie Nash) were the best individual performances. Stabile was brilliant; it is a pity that this artist is under-rated in certain quarters. The cruelty

of the character was exactly expressed in the singer's tone-quality. The Champagne song could hardly have been better sung. Mr. Nash made his reputation by beautifully finished singing of the two difficult tenor arias. The Elvira and Anna were Miss Miriam Licette and a newcomer, Madame Anne Roselle. Neither was quite equal to the splendid opportunity, though one could listen with interest and pleasure to everything. The Leporello (Autori) was unfortunately a rough singer. Mr. Barbirolli did well. He had a good idea of the tempos, and kept them going with a firm hand. The moderate pace of 'Madamina' (which was badly sung) was to be commended. The whole performance was something to be grateful for.

The numerous waits for the changes of scene are, however, a drawback to the masterpiece as performed at Covent Garden, where the audience is not grateful (as at Continental opera houses) for opportunities for social intercourse. Londoners desire shows that go with the continuity of the cinema. In view of this temper, some different method of production is required for operas with many scenes. People similarly got impatient in 'Boris,' as they would not have done anywhere else in Europe.

'Norma' was revived the next night with Madame Rosa Ponselle, a newcomer, in the title-part. There is stately and charming lyrical music in this neglected opera. Perhaps some of the quick movements are a little cheap; but Bellini's best *cantabile* subjects are very beautiful. The whole opera is, given first-rate singing, something not to be missed, though it seems rather long. Madame Ponselle proved herself a fine singer and a serious, somewhat self-conscious artist. A certain mannerism in her production, which it would be tiresome to describe at length, prevented her from making a sweeping, all-victorious effect; but she is certainly a dramatic soprano much out of the ordinary. The mezzo-soprano part (Adalgisa) was sung by Madame Minghini-Cattaneo, who had a fine powerful voice, but an imperfect style.

Madame Ponselle also sang with distinction in Ponchielli's 'Gioconda.' The great merit of this opera is the opportunity it gives for full-throated singing on the part of half a dozen principal characters. The music is not that of a great genius, but it has more qualities than were generally allowed in London last month. The fact is, a more careful production was necessary.

'Gioconda' presents a passionate intrigue in a rich setting of Renaissance Venice. Great spirit and conviction in the performance are wanted to carry the hearer over any question of improbability. Tameness and conventionality invite ridicule. The conductor, Vincenzo Bellezza, was not to be accused of tameness—he is rather rough and blustering. But the production as a whole was a makeshift. A thoroughly well-prepared and excitingly sung 'Gioconda' would probably win for the opera many friends among those who do not pride themselves on any very fastidious taste. Some of the principals at Covent Garden were rather weak—the Alvise, the blind mother, and the Barnaba. This last (Giovanni Inghilleri) was a decent, workaday villain. An artist who could make the most of Barnaba's fiendishness would have given a different colour to the whole performance. Aureliano Pertile sang the tenor part, Enzo. This fine, robust singer could make more effect with his remarkable voice by varying the tone-quality of his high *fortissimo*. He is evidently very proud of the brazen ring he gets; and eminently effective it is at times. But he often uses that tone inappropriately. A pity he does not also cultivate a warmer, richer *fortissimo*. Madame Ponselle again gave the impression of thinking studiously about vocal production, even when in the thick of dramatic perils. And through her very thoughtfulness her production was not ideal.

Other performances were very much like those of last year. Miss Eva Turner, perhaps more assured than ever, repeated her success in 'Turandot.' Madame Pampanini was a pleasant, buxom little Mimi in

'Bohème' and sang admirably—apart from an excess of fortissimos. But then it was as reckless, rowdy a 'Bohème' as we had ever heard, and Bellezza's treatment was an invitation to all the singers to shout. 'Tosca,' on the other hand, was rather tame, with an insufficient singer as the heroine (Madame Carmen Melis). 'Boris Godounov,' again (which Mr. Coates conducted), was much what it had been the year before. Chaliapin was admirable beyond words. His performance was simply the acme of operatic art. Drama and music, song and sense, were here a unity. Possibly he was a less robust and subtler Boris than in years gone by. Anyhow, nothing finer could be imagined.

Mr. Goossens's 'Judith' was produced too late in the month for comment in this number. C.

### 'HIAWATHA'

'Hiawatha,' as opera-ballet-pageant, achieved even more than its usual success, and was generally held to be the best show in London during its fortnight's run. It scored heavily all round. The choral singing, despite the obvious difficulties of ensemble, &c., was better than that heard at many a good concert; the movement of the crowds could hardly have been smoother or more picturesque, the production showed not only skill but real imagination; and the small army of principals engaged for the run were on a good level. The ever-alert Dr. Malcolm Sargent performed a feat in obtaining a consistently good ensemble, though often he had his back to the orchestra, the choir widely dispersed before him, and the soloists well on the way to Hammersmith. The really brilliant success of this production indicates great possibilities. There must be a fair number of popular choral works that would lend themselves admirably to such dramatisation, and no better place could be found for it than the Albert Hall. 'Caractacus' suggests itself, and it is probable that 'Elijah' would be better suited to this treatment than to the operatic, which has been tried. Having mentioned opera, one naturally asks, 'Why not "Aida"?' The regulation which forbids stage plays at the Albert Hall is surely not inflexible. Anyway, 'Hiawatha' has opened up a field that promises pleasure to the public and profit to the Royal Choral Society and the Albert Hall. G.

### SHADWELL'S 'THE ENCHANTED ISLE'

'With all his bulk, there's nothing lost in Og,  
For every inch that is not fool is rogue.'

This couplet of Dryden's, applied to the 'author' of 'The Enchanted Isle,' was obviously dictated by Dryden's disappointment in finding himself cashiered and Shadwell appointed to the Laureateship in his place. If Shadwell, who had the wit to employ Purcell for his arrangements of light opera, was a fool, what can we say of the modern purveyors of light musical entertainments? His adaptation of Shakespeare's 'Tempest' (in which he was helped by Dryden himself and Davenant) is negligible as literature. But Purcell's music survives, and its production at Haslemere by an admirable company of amateurs under the inspired guidance of Mr. Anthony Bernard was a very delightful experience. To approach it in the right way one must forget Shakespeare's 'Tempest'—a sacrifice not easily made. But here again the music helps by creating the right atmosphere, by taking the upper hand, by convincing the spectator that this Prospero's art and this Ariel's powers are not greater than Purcell's. It is not Prospero who proclaims that we are such stuff as dreams are made of; it is Purcell, who, giving life, light, and grace to the action, shows us our kinship with these creatures of fancy.

Excisions were inevitable in view of the unconscionable length of the play. But in this instance the blue pencil was in the hands of one who had the skill as well as the will to use it with discretion. Undoubtedly something was lost; but the action moved swiftly and there was no gaping hiatus, and the play seemed more logical than opera, lighter and more graceful than

musical comedy, more fantastic than pantomime. Were Shadwell alive to-day, his genius for intrigue would secure for him a West-End theatre at Christmas; his genius for playing the impresario would bring about a revival of 'The Enchanted Isle' which would eclipse pantomimes and 'The Beggar's Opera.'

As for the performance, no praise can be too high for the spirit, skill, and intelligence of these admirable amateurs. Their task was not so difficult that the want of professional training could be a serious obstacle, while, on the other hand, their keenness and enthusiasm are very seldom found in professional ranks. Wisely, they placed a professional at the head of affairs—Mr. Anthony Bernard—and amongst the singers one claimed professional status. To these two the others probably owed a great debt, but so harmonious was the whole production that the spectator, while appreciating the points of each individual performance, was hardly aware of differences. If it was right that the 'Chief Devil' should possess a voice of magnificent resonance and the best technique, it was also appropriate that Ariel's singing should be child-like—most simple and most sweet. F. B.

## Music in the Provinces

BIRMINGHAM.—At the end of May the Birmingham Grand Opera Society made history by giving a week's run of 'La Gioconda,' an opera which had never before been heard in the Midlands. The strength of the company was shown by several changes in the cast of principals; the production, by Mr. John Bierman, and the orchestral playing, under Mr. Appleby Matthews, were worthy of the occasion, and the singing of the chorus approached the 'grand' style. The well-known 'Dance of the Hours' was interpreted by a team from the Five Ways School of Dancing. The venture did great credit to the company, who were singularly unfortunate in the clashing of their date with the General Election.—The programmes of the Symphony Concerts to be given next season by the City Orchestra include Vaughan Williams's 'Pastoral' Symphony, Bliss's Introduction and Allegro, Bax's 'November Woods,' Delius's 'Brigg Fair,' and a Mahler programme that will include 'The Song of the Earth.'

BRISTOL.—A typical programme was given by the University Men's Choir at Colston Hall on June 1, under the direction of Mr. Arthur S. Warrell. It included Bantock's 'The Burden of Damascus'; a Benedicite for choir, orchestra, and organ, by Robin Milford; a setting of Scott's 'Gathering Song of Donald the Black,' by Mr. E. Smith, a Bristol organist; two works for baritone and tenor solos and men's choir, by Leslie Woodgate, entitled 'Hymn to the Virgin' and 'White Island'; William Wallace's 'The Outlaw'; Sibelius's 'The Song now Stilled'; Cyril Rootham's 'Jemima,' and many other enjoyable items.

CAMBRIDGE.—At the May Week concert of the C.U.M.S., under Dr. Cyril Rootham, the choir sang Purcell's 'Ode on St. Cecilia's Day' and 'Soul of the World.' The Symphony was Beethoven's eighth. Mr. Bernhard Ord played the harpsichord part in de Falla's Concerto for harpsichord, flute, oboe, violin, and cello, and the programme concluded with Vaughan Williams's 'Five English Folk-Songs' for unaccompanied chorus.

CLECKHEATON.—The activities of the Cleckheaton Philharmonic Choral and Orchestral Society, which was founded about ninety years ago, have now come to an end.

HARROGATE.—Mr. Basil Cameron's first Symphony Concert of the season was held on May 23. The programme consisted of a Symphony in G major by Haydn, the 'Siegfried Idyll,' Saint-Saëns's A minor 'Cello Concerto, played by Mr. Norman Attwell, Haydn's 'L'Isola Disabitata' Overture, and Stanford's 'Songs of the Sea,' sung by Mr. Joseph Farrington. At the next concert Mendelssohn's 'Italian' Symphony,

a tone-poem by Eric Milner, entitled 'In the Pine Forest,' and Grainger's 'Jutish Melody' were played.

**HARTLEPOOL.**—The Hartlepool Harmonic Society is to be disbanded owing to a lack of tenors and basses.

**READING.**—At a recital on May 13 a new work by Mr. W. Probert-Jones was performed for the first time, with Miss Marie Howes as soprano soloist. It is a setting of mediæval words entitled 'Rosa Mystica.'

—At the annual University concert, on June 4, the choir and orchestra, under Mr. W. K. Stanton, performed 'The Music-Makers' and Vaughan Williams's 'Toward the Unknown Region.' Miss Denne Parker was the contralto soloist.

**SOUTHWOLD.**—On June 6 the Southwold Harmonic and Choral Society, conducted by Miss Godwin-Foster, sang Bendall's 'The Lady of Shalott' and the conductor's own cantata, 'The Beggar Maid.'

## Music in Wales

**ABERYSTWYTH.**—The College weekly concerts came to an end on May 16. The last few programmes included the Pianoforte Quintets of Franck and Schumann, Mozart's Sinfonia Concertante for violin and viola, two movements from Mozart's Bassoon Concerto, and 'The Revenge.'—On May 15 the Cardiganshire Festival took place in the University Hall. Nineteen children's choirs, accompanied by a children's orchestra, gave a morning programme of songs and part-songs. At the afternoon meeting a mixed-voice choir drawn from ten neighbouring towns and villages took part in a miscellaneous programme, concluding with the late Ambrose Lloyd's cantata, 'Habakkuk's Prayer.' The evening meeting was devoted to 'The Messiah.' As is customary at Welsh Festivals, hymns were sung by choir and audience. The conductors during the day were Mr. Matthews Williams and Mr. Bumford Griffiths.

**BANGOR.**—Arnold Bax's Quintet for harp and strings was played in the course of the orchestral concert which brought to an end the weekly series given under Mr. E. T. Davies at University College. This concert was the hundred and ninetyeth since the series began. The recent season has comprised twenty-two of these weekly concerts (six being of a special nature), six lecture-concerts for children from the local schools, two choral concerts on a large scale, and two orchestral concerts. In addition, six concerts of great interest and value have been given under the auspices of the Musical Club. To all this music-making must be added a series of enjoyable organ recitals given by Mr. Leslie Paul and visiting organists on the beautiful organ (recently restored) at the Cathedral, as well as several highly creditable choral performances given by various local organizations in the district.—The Normal College Choir, under Miss Ceridwen Lloyd, gave its annual concert on June 4, when the programme consisted of 'The Revenge,' Elgar's 'Bavarian Dances,' and Schubert's 'Song of Miriam.' Miss Elsie Suddaby was the soloist.

**CARDIFF.**—On May 23 the National Orchestra of Wales, conducted by Mr. Warwick Braithwaite, gave the last Thursday Subscription Symphony concert of the season, Mozart's G minor and Tchaikovsky's 'Pathetic' Symphonies and Glazounov's 'Rhapsodie Orientale' being the principal works; and on the Saturday following the City Hall Popular Concerts ended with a Wagner programme. By next March this orchestra will have been financed by the B.B.C. for two years. It is now desired to place it on a more permanent basis, and accordingly a special programme was given at the City Hall on June 7, when an appeal for support was made by Dr. Ben Davies. A national orchestra for Wales has been an aspiration of many years' standing, and after much work and negotiation by Sir Walford Davies and others (on behalf of the National Council of Music), the Lord Mayor and civic authorities of Cardiff, the Trustees of the National Museum of Wales, and the B.B.C. authorities, a scheme

of subscription concerts (symphony and popular) in the City Hall, and of free concerts in the National Museum, was launched with the newly-organized National Orchestra of Wales. Although the orchestra is located at Cardiff, it is intended to make it increasingly available for general purposes in the Principality, including that of ministering to the mental needs of the distressed areas. It is realised that its disbandment now would be a great loss to the national culture, and it is much hoped that adequate support will be forthcoming.

**NEWTOWN.**—The ninth annual Montgomeryshire Musical Festival took place on May 23, when twenty-one choirs from small towns and villages in the central part of the county united with an orchestra consisting of local players and members of the Welsh Symphony and Birmingham City Orchestras to give miscellaneous programmes in the afternoon and first half of the evening session, and the 'Hymn of Praise' as the concluding work. Features of the afternoon session were 'Spring,' from Haydn's 'Seasons,' Elgar's 'It comes from the misty ages' and 'The Dance,' as choral items with orchestra. Weber's 'Oberon' Overture, Tchaikovsky's 'Pathetic' Symphony, and the Adagio from Mozart's Clarinet Concerto (soloist, Mr. Robert Baulkes) were the orchestral items. Miss Dora Labbette, Mr. Parry Jones, and Mr. Watcyn Watcyns were the singers. Following a much appreciated custom of recent years, a chamber-music item was given, this year's selection being the Andante and Rondo from Beethoven's Pianoforte Quartet in E flat, Op. 16. The conductors during the day were Dr. Adrian Boult and Mr. W. R. Allen.

## Music in Scotland

**BALLATER.**—A new opera, 'The Forge,' by Ian Whyte, one of the younger Scottish composers, was staged by the Ballater Choral Union. The composer, who is organist to Lord Gleanar at Aboyne Castle, conducted; the members of the Edinburgh String Quartet assisted.

**EDINBURGH.**—The gala week of opera given by the Edinburgh Opera Company at the Empire Theatre presented some novel features. Two performances of Puccini's 'La Bohème' and one of Leoncavallo's 'I Pagliacci' were given, with Mr. Joseph Hislop, who is a native of Edinburgh, as principal tenor and Mr. John Barbirolli as conductor. Four performances were given of Prof. Donald Francis Tovey's new opera, 'The Bride of Dionysus,' two of these conducted by the composer and two by Mr. David Stephen. One performance of Gluck's 'Orpheus,' conducted by Mr. Stephen, completed the scheme. The veteran Mr. E. C. Hedmond acted as producer. A critical account of the Tovey opera having appeared in last month's *Musical Times*, further reference to it is unnecessary, but a personal point of interest was the reappearance of Mr. Francis Harford, the old-time Covent Garden basso, certainly with diminished vocal powers but with all his old histrionic grip and aplomb. The week's performances were, as a whole, of good quality—least so in the Tovey opera, which made heavy demands on principals, chorus, and orchestra alike. In the Italian operas, Mr. Hislop was of course in great form, but despite Covent Garden tradition, it seemed a mistake to have him sing in Italian while the others sang in English, and more than a mistake to have him sing 'Vesta la giubba' in Italian and proceed to repeat it as an encore in English!—At the fourth meeting of the Edinburgh Bach Society, chorales and a secular chorus by Bach and a number of Elizabethan madrigals and motets were sung by a small choir, and some Bach songs from the 'Schemelli Gesangbuch,' English songs from the Lutenists, and a group of 'Songs of the Virgin Mary,' by Wolf, Cornelius, Reger, and Brahms, were sung by Miss Mona Benson.—In connection with the great Church Assemblies held annually at Edinburgh in May, the Edinburgh Royal

Choral Union and the Edinburgh Amateur Orchestral Society joined forces in a Sunday evening performance of 'The Messiah,' in Usher Hall.—The Reid Symphony Orchestra (Prof. Tovey) gave a command performance before the Duke and Duchess of York at Holyrood Palace. The programme included Schubert's 'Unfinished' Symphony and Mozart's 'Magic Flute' Overture.—The Scottish Chamber Music Players (Misses Mary Grierson, pianoforte, Gladys Clark, violin, Maud Cowan, viola, and Ruth Waddell, 'cello) announced a second season of three recitals. At the first of these, Schubert's infrequently heard Trio in one movement for violin, viola, and 'cello, and sonatas for pianoforte and violin by Beethoven, No. 5 in F, and Brahms, in A major, were played. At the second, the programme comprised Brahms's Pianoforte Trio in C minor, Op. 101, Mozart's Pianoforte Quartet in G minor, K.478, and Bax's exacting E major Pianoforte Quartet in one movement.

GLASGOW.—At the annual general meeting of the Glasgow Choral and Orchestral Union (Scottish Orchestra), the chairman stated that a loss of £1,117 had been incurred on the season's concerts, the deficit being approximately of the same amount as the previous year's. A call of 3s. 9d. per £ would be made on the guarantors, as compared with 6s. per £ in the previous year, the reduction being due to a substantial increase in the guarantee fund as the result of intensive propaganda. The prospects for next season could not be regarded as bright. Aberdeen and Dunfermline were dropping their Scottish Orchestra concerts, and the revenue from broadcasting was likely to be less. It was announced that for next season the conductors would be Mr. Van Raalte, conductor of the State Opera at The Hague, Mr. Robert Heger, conductor of the State Opera at Vienna, and Mr. Golschmann, from Paris. Mr. Van Raalte, who made so remarkably favourable an impression last season, and Mr. Heger, a newcomer, will be welcome. But the re-engagement of Mr. Golschmann for a third successive season we can only regard as either freakishness or obstinacy on the part of the committee, in view of the large amount of adverse opinion of his work entertained and expressed in well-informed quarters.—The Saturday evening concerts organized by the Abstainers' Union are to be discontinued owing to lack of public support, the past season having shown a deficit of £490. The concerts of the Glasgow Abstainers' Union have been carried on for seventy-five years, and brought many favourite performers to Glasgow.—The Halls Committee of Glasgow Corporation announces its intention of promoting a series of concerts on Saturday evenings in October to take the place of the Abstainers' Union concerts. Other Corporation concerts for next season include the usual City Hall Saturday evening concerts and Saturday afternoon recitals in St. Andrew's Hall and the City Hall.—Glasgow Corporation Tramways Orchestra, at its annual concert, given in the Lyric Theatre, presented a programme of light and tuneful music.—Mr. Erik Chisholm gave in St. Matthew's U.F. Church what was announced as the first complete performance in Great Britain of Karg-Elert's Sixty-six Choral Improvisations for organ, Op. 65. Before each number the chorale on which it is built was played in a harmonization by Bach, and the verse of the hymn was read which had supplied the composer with his theme for expression. This notable enterprise occupied three evenings, and attracted a much smaller audience than it deserved.—Mr. A. M. Henderson, who has resigned his appointment as organist and choirmaster at Westbourne Church, Glasgow, presumably to devote himself more fully to his duties as organist of Glasgow University, gave two farewell organ recitals in Westbourne Church, and was assisted by the *a cappella* choir of the church.

GENERAL.—The death of Mr. Max Mossel will be received in Scotland with feelings of profound regret. His earliest association with Scotland was in 1892, when he became one of the first violins of the newly-formed Scottish Orchestra, under Henschel. His

annual series of concerts, started in 1919 and carried on throughout at remarkably low subscription rates, had won through the calibre of its artists and the quality of its music a distinctive place in Scottish musical life, and Mr. Mossel's engaging personality had made for him a host of personal friends.

SEBASTIAN.

#### THE FIRST SUMMER FESTIVAL IN BERLIN

By HILDA ANDREWS

However worried the Berliners may have been about the prospects of their first summer Festival, the results must surely have set their minds at rest (I write before the finish). The special season has only ten days more to run, and for the last four weeks it has been one long succession of packed and enthusiastic houses. Moreover, the first week at least was a purely domestic affair before the annual rush of Americans, and the response to the opening performances must have satisfied the promoters that the average German, in spite of all the critics' jeremiads about wireless and sport and similar counter-attractions, is still a music-lover. Taste is changing, but the musical habit of mind inculcated for generations dies hard, and even if modern Germany seems to prefer Verdi to Wagner, and Puccini to Strauss, one feels that the change is merely a phase. We cannot so summarily write off the nation which Toscanini only a week or two ago called a race of 'musical Titans.' And we English are apt to forget that Wagner is staler to Germans than to us; the 'Ring' is still fairly new to many of us. But it is possible for the interminable battering of the 'Nibelung' forge to pall after countless re-hearing, and that without involving one in a fall from musical grace.

However, degenerate or no, Germany is certainly under the influence of an international—not only Italian—reaction, and the Festival season reflects admirably the mood of the moment. As a matter of fact, the whole six-weeks' programme is a triumph of good taste, and taking it as a whole a better could hardly be imagined, always remembering that a little national bias is natural. The promoters of the Festival have reinforced the 'nationalist' party; for while the visit of Toscanini with the Scala company *en bloc* was undeniably the great draw, the keen interest shown in the new setting of the 'Ring,' Strauss's six operas, and a general survey of the German repertoire, proves that there are still thousands in and around Berlin who have the cause of purely German music at heart, and find their Wagner improves with keeping.

'Der Berliner Festspiele, 1929,' has covered an enormous field. Between May 19 and June 23 more than forty-eight performances have been fitted in. Not only German and Italian opera, at Berlin's three opera houses, but concerts, special productions in the theatre—Shakespeare produced by Barnowsky, the Diaghilev ballet conducted by Ansermet, cinema, and even special broadcast nights. Glancing down the programme one's first thought is the significance of its artistic scope. Surely such close association between music and drama must engender a sympathy! Where both are so vital, new ideas must result. Production, at least, on the operatic stage in Germany, is so flawless that new fields have opened up. Reinhardt and Jessner in the Berlin theatre have their counterpart in Holy and Hörth in the opera. Last year twelve million marks was spent on the stage machinery at the State Opera in Unter den Linden, and its 'Hinter-scenen' is now one of the wonders of Europe. In the face of facts like these one cannot doubt the passionate vitality of Germany's artistic life. Music may not be, cannot be, a national monopoly, but for the last hundred or so years Germany has made more of a habit of it than any other nation in Europe, and it is futile to deny its artistic results. After all, Frederick the Great used to keep the Berlin State Opera going out of his private purse, and in his day seats were free. Berlin has an operatic tradition to keep up, and while seats are now very far from being free, the opera

is still there for those who want to hear it. We had the same tradition in England in the days of Arne and Dibdin, but it has lapsed for so long that re-establishment is a slow and painful process.

The original idea was to begin and end the Festival with 'The Mastersingers,' but another work has been chosen for the final night. The opening on Whit-Sunday was a magnificent performance under Kleiber at the Unter den Linden Opera, and the 'Ring,' on June 2, 3, 5, and 7, under Leo Blech, at the same opera; 'The Flying Dutchman' on June 12, under Klemperer at the Kroll-Opera; and 'Tristan' on June 18 under Furtwängler, at Charlottenburg, have followed since. Hörth was producing the 'Ring' with an entirely new setting by Emil Pirchan, such a setting as Wagner in his wildest dreams could never have thought possible—a really colossal piece of realism, full of harmony of colour and line. One may question the usefulness of going on attempting realistic settings of the 'Ring,' but no one could question the beauty of conception and execution of this one. It is the best possible until some great stage artist creates a purely symbolical and simple setting, which might prove the most satisfactory to a modern audience. For voices, we heard very much the same as we have had at Covent Garden—Frida Leider, Fritz Soot, Schorr, and so on; and apart from magnificence of production, there was little to choose between the performances there and here. Blech is steadier at the helm than Walter, but less dynamic. Maria Müller is a charming singer with an exquisite voice, heard as Gutrune in the 'Ring,' and the most perfect Eva it could ever be one's lot to see or hear. A young Swedish tenor is singing in Berlin just now, Carl Martin Oehmann, giving us a fine Walter to her Eva, and Leo Schützendorf is a magnificent and versatile baritone we have not so far heard in England, singing rôles as varied as Alberich, Figaro, and Wozzeck in Alban Berg's new opera of that name.

The Strauss cycle has come later in the Festival season, the 'Rosenkavalier,' 'Salome,' 'Intermezzo,' 'Elektra,' 'Die Frau ohne Schatten,' and 'Die Ägyptische Helena,' brilliant evenings, all conducted by the composer himself. Mozart is represented by 'Figaro' and the 'Seraglio,' and a concert performance of 'Titus,' under the baton of Kleiber, on June 22. 'Figaro' on May 25 was the most delicate piece of irresponsibility imaginable, conducted by Blech. Furtwängler conducts a second performance on June 13. The rest of the German repertoire is modern, and Franz Schreker's 'Der Ferne Klang,' 'Der Schatzgräber,' and 'Der Singende Teufel' were given during the second week of the Festival, Alban Berg's 'Wozzeck' on May 23, and a new work by Hindemith, 'Neues vom Tage,' was heard for the first time on June 9, having been previously billed for the 2nd. Eugén d'Albert's 'Schwarzer Orchidee' is to be given on the 10th at Charlottenburg.

Berg's 'Wozzeck' is full of dramatic and musical interest. Here we have a work in which the three functions of opera are equally adjusted to each other, exactly and perilously poised, a piece essentially dramatic yet dependent upon both orchestra and production not only for success but for any effect at all. This play of Georg Büchner's—the tale of a private soldier of the 'sixties, neurotic dreamer of dreams and visions, driven at last to jealous murder and suicide—is given in fifteen scenes, superbly mounted, a stiff proposition for the producer, and stiffer still for the voices. In the name-part Leo Schützendorf was vocally and spiritually equal to the occasion, and his enunciation is perfect. Berg's style in vocal writing is more than half *parlando*, written with fine lucidity, and though he belongs categorically to the Schönberg school, he is none the less an individualist. 'Wozzeck' is scored for a full-strength orchestra, but so economically—he is fond, too, of solo strings—that by weaving a fine thin web of contrapuntal sound the composer is able to achieve an astounding climax when he needs it without straining or forcing out mere noise.

The work is fascinatingly wrought, with free use of old forms like fugue in passages of real and new beauty. Both from the orchestra pit and from the stage is given us a subtle psycho-analytical study, appealing perhaps more to the intellect than to the heart, but none the less interesting for that.

The Schreker operas are banal, verbose, watered-down Wagner, with more than a dash of the Italian school of the 'nineties. Yet Schreker seems to have a good following among Berlin opera-goers, and all three were enthusiastically received—more so than 'Wozzeck,' which some timid soul even ventured to hiss.

Hindemith's new work must have been brilliant. According to Einstein it is apparently a misnomer as 'Neues vom Tage,' as it seems to be a typical light comedy of the 'Cosi fan Tutte' variety à la moderne, incorporating not merely a bedroom but a bathroom scene in which the lady was observed to be, as Einstein goes on to say, 'in puris naturalibus,' the whole richly decorated in Hindemith's best and most sparkling style, not quite classical jazz but with more than a hint of it. One wonders that Hans Pfitzner was not better represented in the Festspiele programme; one writer complained ironically that this famous modernist was doing no more than conduct a wireless concert of his own works. If these are of the same class as his 'Palestrina' one can forgive his exclusion.

The Toscanini visit was, of course, the real thrill for the Berliners. The entire La Scala company came from Milan, and gave six performances during the first fortnight—Verdi's 'Falstaff,' 'Rigoletto,' 'Trovatore,' 'Aida,' Puccini's 'Manon Lescaut,' and Donizetti's 'Lucia di Lammermoor.' The production, let it be at once admitted, was disappointing, and it is irritating to find experienced singers, singing in old operatic warhorses that they must know backwards, still looking round continually for the beat—even of a Toscanini. One knows it to be an Italian mannerism, but it jars. For the musician the interest lay in hearing Toscanini clear up the scores of these old Verdi works and galvanise them into life again. They are, as it were, strained through the fine filter of his extraordinary musicianship, and emerge with a new and totally unexpected clarity. The mere sight of his baton quivering like a whiplash above the orchestra is galvanic, his pace is always on the fast side, and yet we hear more of Verdi's finer points in the score than ever we realised were there to be heard. Stabile sang Falstaff finely, but his dramatic conception of the part is, I suppose, Italian; at all events it leaves the richness of one of our minor national heroes rather to the imagination, and shows us only an unattractive sot. But the inimitable sparkle of Italian women provided us with wit and good singing enough in Signore Llopert, Alfani, Casazza, and Vasari, as Mistress Ford and her companions in farce. Toscanini had an ovation that was almost an international event, and Berlin willingly paid doubled and trebled prices to hear him. He returns in the autumn with the Metropolitan Opera orchestra for a series of concerts.

There have been, on May 28 and June 8, 'stunt' performances in the Rococo Theatre at Potsdam, when Kleiber conducted Donizetti's 'Don Pasquale,' and in the Golden Gallery at the Castle of Charlottenburg on June 5 and 12, when the élite of Berlin society foregathered to listen to flute concertos of Frederick the Great, Mozart, and Haydn, and a new song-cycle by Richard Strauss. Among other concerts were two Beethoven evenings under Furtwängler, the B minor Mass and Mahler's 'Lied von der Erde,' by the Berlin Philharmonic, under Bruno Walter, the only time he has held the baton. Berlin is missing him sadly, and the performances at Charlottenburg since he left are definitely inferior.

The Diaghilev ballet under Ansermet was announced to give four performances on June 18-21, including 'The Cat,' 'Les Fâcheux,' 'Prince Igor,' 'Le Pas d'Acier,' Stravinsky's 'Rossignol,' and a new Prokofiev. The Festival concludes on June 23 with Busoni's 'Dr. Faust,' under Kleiber, at the Unter den Linden Opera.

## Musical Notes from Abroad

## BERLIN

This year, for the first time in the history of Berlin musical life, a summer season of opera and concerts is being attempted. The chief events of this season will be treated after its close at the end of June. For the present report some outstanding events of the regular season still call for notice.

The famous Amsterdam Concertgebouw orchestra, conducted by Willem Mengelberg, has given two concerts at Berlin with extraordinary success. The sterling qualities of this orchestra, its power, brilliancy, flexibility, and virtuosity, its noble tone, make it superior to nearly all of the best European orchestras. Its master and educator, Mengelberg, plays on this well-nigh perfect instrument with a supreme mastery, and thus marvellous and quite unique effects are reached. Never, for instance, has the thunderstorm in Beethoven's 'Pastoral' Symphony been heard in a similarly realistic style and with such elementary power; and who believed that Liszt's rather played-out and faded 'Les Préludes' could be made to sound so strikingly brilliant, powerful, and interesting? With Tchaikovsky's fifth and Mahler's fourth Symphony, Mengelberg was particularly successful.

For the second programme Vladimir Horowitz was soloist, playing Rachmaninov's Concerto No. 3, in D minor, with an admirable and extremely brilliant virtuosity, even surpassing the composer himself, who had played the same Concerto here a few months ago.

Ossip Gabrilowitch, who is distinguished not only as a pianist but as the conductor of the Detroit Symphony Orchestra, appeared four times in his two capacities. As pianist he excelled in Brahms's B flat Concerto, which he played at a Furtwängler concert, and in a Mozart two-piano Concerto, which he performed in conjunction with Bruno Walter. As a conductor he firmly established himself as a favourite of the Berlin public. His concerts were truly a musical invasion from America.

Still more exciting and sensational (in the better sense) was the impression made by the twelve-year-old violinist, Yehudi Menuhin, the descendant of a Russo-Jewish family formerly resident in Palestine and now in America. The achievements of this boy betoken rare genius. At a concert conducted by Bruno Walter he played Concertos of Bach, Beethoven, and Brahms with a captivating beauty and purity of sound, and faultless technical virtuosity. His playing of Mozart at his second concert can only be described as unsurpassable. Fritz Busch, the famous Director of the Dresden Opera, wrote an article in one of the leading Berlin daily papers before the first concert, publicly confessing his faith in this gifted child, whose playing he had previously experienced when conducting a concert at New York.

The Dayton Westminster Choir, from Ohio, is the first institution of exclusively native growth that America has sent to Germany. Its conductor, Dr. J. F. Williamson, an excellent choral trainer, has succeeded in forming an *a cappella* mixed chorus of quite exceptional qualities as regards beauty of vocal material, purity and precision, and virtuosity of ensemble. In spite of the Choir's fine technical equipment, its two concerts were somewhat disappointing, owing to a strange choice of programme in which a somewhat antiquated and characteristically American taste was manifest—a naïve delight in smooth, polished, sweet sound, in sentimental melody, in imitation of orchestral effects, with ample use of humming voices and similar popular devices.

A number of British artists have been here, chief among them being the English Singers, who now enjoy an international reputation and are always welcome at Berlin, where their ensemble singing, their culture and good taste, and their delightful programmes of part-songs, madrigals, and motets are fully appreciated.

Ethel Bartlett and Rae Robertson displayed the unusual excellence to which they have attained as

duettists on two pianofortes, doing justice alike to the musical, spiritual, and emotional demands of the compositions performed.

William Busch, a young English musician, manifested considerable pianistic skill at his recital. He played pieces by Bax and John Ireland—of the latter the enjoyable and well-written Sonatina which was heard at the International Festival at Geneva. His own set of Variations and a Fugue showed Mr. Busch to be a well-taught and cultivated composer of reasonably modern tendencies.

The Hamburg Philharmonic Orchestra was heard at Berlin for the first time. The remarkable qualities of the orchestra are in great part due to its leader, Dr. Karl Muck. This eminent artist, now seventy years of age, shows in his conducting high artistic wisdom, complete penetration, and a directness and simplicity that are remarkable in their effects. His Beethoven interpretation must be counted among the most powerful impressions of the entire season.

Wolf-Ferrari's new opera 'Sly' (after 'The Taming of the Shrew') was given for the first time at Berlin in the Municipal Opera House with fair success, a short time after the German première at Dresden. Wolf-Ferrari, one of the most experienced and skilful opera composers of our age, has given us in 'Sly' a product of experience and skill, rather than of inventive genius. As regards freshness and attractiveness, characteristic power of melodic material, his older operas are decidedly superior to 'Sly.' But the new opera is stronger in dramatic effect, and more modern in style. The librettist, Forzano, has treated his theme with skill, but neither he nor the composer has succeeded in making 'Sly' really alive, or in awakening a profound human sympathy in the listener. The impression of well-made 'theatre' is never absent; poetry and musical art, in a higher sense, hardly make themselves felt, save in a few places here and there, especially in the great duet of the second Act, a really effective and valuable number. Robert Denzler conducted. Among the singers, Joseph Burgwinkel excelled as Sly; his partner, Mafalda Salvatini, hardly matched him in vocal and dramatic power.

Since the production of 'Wozzeck' at Berlin several years ago, Alban Berg has not been a prolific composer. In default of a new work by Berg, at Kleiber's last symphony concert with the Berlin State Orchestra recourse was had to an early work of his that had not been heard at Berlin. This was a set of songs, well sung by Claire Born, of Vienna. The music is far distant from 'Wozzeck,' finding its place rather in the region of Richard Strauss. It is well written for the voice, and its orchestral colouring is arresting. The programme included Schumann's 'Rhenish' Symphony. After being belittled for many years, Schumann's Symphonies are being revived again by our best conductors, and are coming into fashion.

All musical centres in Germany did honour to Hans Pfitzner on his sixtieth birthday, May 5. At Munich an entire week was devoted to his dramatic, symphonic, and choral works, his chamber music, and his songs.

Königsberg, in East Prussia, where Hermann Scherchen is Musical Director, generously celebrated the composer, but Berlin, Leipzig, Dresden, Frankfurt, and Cologne have been much more reserved in their expressions of esteem. This difference of attention has something to do with politics, as Pfitzner is playing a conspicuous part in the extreme German Nationalist party.

HUGO LEICHTENTRITT.

## HOLLAND

## THE CENTENARY OF 'TOONKUNST'

Circumstances made the observance of the centenary of the birth of the Nederlandsch Maatschappij tot Bevordering der Toonkunst (the Netherlands Society for the Promotion of Music) a little late, but this was more than atoned for by the thoroughness with which the celebrations were carried out. The concert and meeting which I mentioned briefly in last month's *Musical Times* formed the festival of The Hague

section alone, and those of the Society generally took place at Amsterdam from June 5 to 9. In view of the happy relations which have existed between the Society and many foreign bodies an effort was made to bring in as wide a representation as possible, and invitations were issued to individuals and societies in various countries. Among those who accepted such invitations were Prof. Dent and Mr. Gerald Cooper, the latter representing the Royal Philharmonic Society, Prof. Guido Adler from Vienna, M. Humblat from Paris, Prof. Leo Kestenberg from Berlin, Sr. Ottorino Respighi, and M. Joseph Jongen. Mr. Rubin Goldmark, who had hoped to represent America, was prevented from attending owing to illness. All of these were elected honorary members of the Society, while official distinctions and orders of knighthood were bestowed by the Dutch Queen on the officers of the Society.

Not unnaturally the principal musical items were those in which the Amsterdam chorus, which was the original nucleus of the Society, and the Concertgebouw Orchestra had achieved their greatest success. At the first concert Willem Mengelberg's 'Wilhelmus' Prelude, really a somewhat elaborate arrangement of the Dutch national anthem, opened and was followed by Diepenbrock's *Te Deum* and Beethoven's ninth Symphony. A still bigger event was the third concert, in which Mahler's eighth Symphony, the 'Symphony of a Thousand,' filled the bill. For this the assistance of a choir of boys from the Society for the Improvement of Popular Singing (*Vereeniging tot Verbetering van den Volkszang*), and an octet of soloists (not all of whom were Dutch by nationality), was requisitioned. With Mengelberg conducting and these forces at his command there is no need to describe the performances, which reached as near perfection as can be desired.

How such excellence has been attained, and how the general work, both purely musical and educational, has been developed, we were shown not only by means of a large number of speeches and by an excellent history of the Society written by J. D. C. van Dokkum, an enthusiastic historian of Dutch musical life, but also by means of a small but effective collection of portraits and documents exhibited in one of the rooms of the Municipal Museum. The idea and the first activities of 'Toonkunst' were the work of A. C. G. Vermeulen, who was director of a Secondary School at Rotterdam and a keen amateur musician. He was followed by J. P. Heye, who also did much to inculcate a love of pure melody among the working people of Holland, and by Daniel de Lange, whose work for musical art and education in the country was immeasurable.

The music schools at Amsterdam, Rotterdam, and Utrecht have all been established under the ægis of the Society, as have choral bodies in no less than twenty-five towns in various parts of the country. Although, owing to the 'businesslike' methods of some former officials who cleared up more frequently than is now considered desirable, the archives of the Society are not as rich as might be hoped, the study of musical history has been encouraged by the help that was given in the foundation of the Netherlands Association for Musical History. Something has also been done for Dutch composers, and although it was a long time before anything that could be called more than an imitation of German classicism was evoked, the competitions and awards resulted in considerable efforts which led eventually to the work of such modern writers as Pijper, Voormolen, Sigtenhorst Meyer, and Dopfer. One work, Diepenbrock's *Te Deum*, written for a festival in 1902, is itself a complete justification of whatever energy has been spent on behalf of the native composer. For the rest, for the way in which it has encouraged folk-song, musical criticism, and many other branches of the art one has no space to spare. Suffice to say that the history of this Society and of its daughter societies is the history of a remarkable rise in the musicality of a small but not unimportant nation.

HERBERT ANTCLIFFE.

## ITALY

The last evening of the Scala opera was dedicated to Verdi, the composer whose 'Otello' opened the season last autumn. There are yet no signs of an abatement of the Verdi wave in Italy, and the great enthusiasm evidenced for him abroad is a phenomenon well worth studying. It can scarcely be denied that it is a phenomenon in Germany, and a moment's thought will reveal a more complicated question than at first is apparent. To say that it is a matter of the psychology of the moment is insufficient. We are all aware that it has been generally accepted that where Wagner called for intellectual listening and perhaps greater detachment, Verdi was obvious and made a more direct challenge to the emotions. If this were true once, it is so no longer. Granted that the Wagner score is still the wonder of the musician, the day is past when the general musical public is unable to understand and enjoy him as an operatic and musical experience. Your opera-goer takes his Wagner and Debussy as his grandfather took his Auber and Donizetti. The advantage is with us in that we have all of them. For which reason it seems too superficial to put this extraordinary revival down to reaction and post-war ennui, &c. It is not enough.

### 'TWELFTH NIGHT'

The only reason one could have for dealing at length with this opera, which had its première at the Filodrammatici here last month, would be to dissuade young composers from the practice of taking Shakespeare, for obvious reasons, and, matching his comedies with a few suitable tone-colours, trying to spring into fame overnight. They should remember that Verdi had had about sixty years' experience when he composed 'Falstaff,' and that he was a genius.

This was the first opera by Guido Farina, a young Milanese who should, judging by 'Twelfth Night,' go a long way indeed. He employed practically all of the best-known methods in one form or another, and showed very real gifts for orchestration. Some of his music was strangely akin to some of the best of Strauss, which is saying much. His treatment of the songs was splendid, and quite the best feature of the entire opera, which, by the way, lacked mostly continuity and conclusiveness. It will most certainly never become famous, but the promise shown and the undoubted charm of certain pages indicate exceptional talent.

Umberto Mugnai rehearsed and directed the opera. The Malvolio and Sir Toby were amusingly good. Since the Milan première the opera has been given several times in the provinces. The performance here was the last of the Filodrammatici season.

### END OF THE ROME AND NAPLES SEASONS

Before the San Carlo opera finished they gave their final novelty of the season in the shape of Felice Lattuada's 'Don Giovanni.' Lattuada is also Milanese, but of a generation prior to Farina. He is already well known both as an opera composer and as a chamber musician. The offence of re-setting this old book was not so heinous as appeared at first sight, since the drama remains the same only in certain respects. It stresses rather the heavier side, and for that reason surprised people. Its reception did not lack enthusiasm, which at Naples means that there must be a certain amount of vitality in the work, but this does not in the least guarantee its quality. The interpretation was entrusted to several of La Scala artists, under the direction of M<sup>re</sup> Salfi.

There were also several extra-special performances of 'L'Elisir d'amore,' with the celebrated tenor, Tito Schipa. The applause was riotous after the famous 'Una furtiva lagrima,' but though it lasted a quarter of an hour the inflexible rule of 'no encores' was observed. It should be noted that the edition of the opera as it is known to lovers of the Marionettes is considerably shortened.

### OPEN-AIR OPERA

The suddenness with which summer has come has not apparently checked the ardour of the impresarios,

who have already inaugurated the out-of-door performances. So far as Milan is concerned with the Parco Scarlatti, there is no need to discuss the events. They are only mentioned as being a glaring example of the gullibility of singers. For the most part the principals are foreign debutants paying substantial sums for the doubtful privilege of singing their favourite rôles. This is one of the most noxious forms of the parasitical activities of the theatrical people in Italy. It is of course patent that the singer must treat his business like any other, and to become known he must make some sacrifices. Preying on the weaknesses of the class, there are numberless so-called agencies whose sole scope is the exploitation of the student's desire to make his debut. These agents, as a rule, have special periodicals devoted to their nefarious seasons, which no one dreams of reading, and which are only taken at exorbitant prices by the individuals, foreigners of course, who do not for the most part even know enough Italian to read the daily papers. In the belief that their advertisements will be seen by the important impresarios—who have a hundred fine voices for each single job—they are induced to still further fritter away their means. So much for the Parco Scarlatti. English students considering visiting Italy for study purposes will do well to remember the name. CHARLES D'IF.

## VIENNA

### LA SCALA COMPANY AT VIENNA

With only the wealthiest class able to afford the high admission prices of what by its very name poses as a national opera, a majority of the Austrian populace feel frequently inclined to ask the question: 'Why State Opera?' For the summer months at least the authorities frankly abandon the formula, and openly surrender the Staatsoper to the foreign tourists—this year more than ever before, when the 'Vienna Festival Weeks' are propagated by the 'Commission for the Promotion of Tourism in Austria.'

The long-anticipated visit of La Scala company from Milan, which preceded the Festival Weeks proper, was admittedly an enterprise for the socially and financially elect natives and for the more numerous tourists. The high admission prices were quite obviously necessitated by the enormous outlay entailed in the transportation to Vienna of an entire company of singers, orchestral players, choristers, and technical helpers—some four hundred persons in all, headed by their master, Arturo Toscanini—and accompanied by the complete scenery for the performances. It was a unique event equal to, if not surpassing in its proportions, last year's pilgrimage of the Vienna State Opera to Paris. Local patriots found cause for rejoicing in the fact that the Vienna visit of La Scala preceded that of the same company to Berlin—an important point in Vienna's favour in that eternal though amiable battle for supremacy waged between the two cities.

Two operas were given—'Falstaff' and 'Lucia di Lammermoor,' both presented with the perfection of musical detail and with that impeccable ensemble spirit inseparably associated with the name of Toscanini, and acquired by means of an arduous and expensive rehearsal work which no other theatre but La Scala can afford, and incidentally no other musician but Toscanini has the authority to enforce. It was by such qualities alone that La Scala proved its superiority to Vienna's own Opera. The individual voices of the singers—Pertile, dal Monte, Stabile, for instance—were never superior, and often inferior, to what Viennese artists like Lotte Lehmann, Schumann, Alfred Piccaver, Richard Mayr, and others are able to give; the chorus was equal to our own bodies, the orchestra decidedly inferior in tone-quality, and the scenic settings, though costly and tasteful, avowedly old-fashioned and unoriginal. As conductor and spiritual master of the entire apparatus, Toscanini was, as always, incomparable. It is he, and perhaps he alone, who constitutes La Scala's greatness.

### ERICH W. KORNGOLD REDIVIVUS

The Staatsoper recently celebrated a rare sort of 'jubilee,' the fiftieth performance of Erich Korngold's opera, 'Die tote Stadt' within the approximately eight years that separate us from the première of the work. A notable record for a contemporary opera, and particularly notable since other and many more important and interesting pieces have fallen by the wayside within the same space of time. A portion of the popularity commanded by 'Die tote Stadt' undoubtedly falls to the credit of Marie Jeritza, who created, and this time again sang, the rôle of Marie. Few other parts allow Madame Jeritza to be so completely herself, with all her great talents and still greater mannerisms. Her portrayal of the heroine, crudely 'stagey,' is perhaps as appropriate to the theatricalism of Korngold's opera as it is opposed to the spirit of Rosenbach's novel on which the opera is based.

The present writer admits the effectiveness of much of Korngold's piece, but does not count 'Die tote Stadt' among the young composer's happiest products. I for one give the preference over this opera, as well as over the equally theatrical 'Violanta,' to the latter's sister opera, 'The Ring of Polykrates,' which the Vienna Opera has only recently revived. It is Korngold's first and by no means most successful opera, but surely his best and healthiest one. A charming little rococo piece, delightfully and transparently scored, and so excellently written that it is no less fresh to-day than it was thirteen years ago, when our ears were less sharpened by the spice and brilliance of present-day improved and enlarged orchestral possibilities. Free from pathos and sentimentalism, it is the sort of opera to expect from an immensely gifted youth of sixteen, which Korngold was at the time of its composition.

Almost simultaneously with the revival of 'Polykrates' we heard the new, posthumous operetta of Leo Fall, entitled 'Roses from Florida,' at the Theater an der Wien. This piece, though it sails under Fall's flag, is indeed the work of Korngold, who completed it from Fall's sketches, providing for Fall's music both the harmonies and the orchestration. Going beyond Fall, Korngold has added a welcome and discriminately applied element of jazz music, particularly so in the Interlude that precedes the third Act. Korngold conducted it with visible enjoyment of the syncopated fun, and thus justified a prediction which your correspondent has ventured in these columns years ago that an eventual and inevitable association of the young composer with Viennese operetta will benefit both parties some early day.

The book of Korngold's—or Fall's—new piece is not much less sentimental in plot; but Korngold has at last mustered the courage to abandon some of the intolerable grand opera pathos now current in operetta, and to discard the inevitable operatic 'grand finale' of Act 2. For a musician of Korngold's talent it ought to be easy to go one step farther by leading operetta out of the thicket of pseudo-operatic aspiration and back to its origin, a thing totally opposed to the sham logics of grand opera and conceived in the burlesque style of present-day American operetta. For the present, the 'Americanisation' of our comic operas is limited to the fact that American millionaires and heiresses populate the plots. The new form of operetta—and Korngold is perhaps the man to achieve it—is the 'American' type plus a touch of the literary and spiritual such as a modern musician of Korngold's status has at his command.

### VIENNESE OPERETTA

Viennese operetta indeed wants new blood and new incentives. Franz Lehár, the spiritual father of contemporary Viennese operetta in its by now traditional and petrified form, persists in an ill-applied ambition of bringing the species close to grand opera. Lehár's latest—a 'song play' entitled 'Friederike'—commits another error, fatal to good taste, by dragging Goethe's majestic figure on to the stage in

the guise of an insipid and sentimental tenor-singing lover. The entire entertainment, conceived in the innocent spirit of the former generation, thus offends the taste of that epoch by catering to the bad instincts of the present one. No less sentimental, though with an added touch of timely frivolity, was Oscar Straus's newest piece, 'Wedding in Hollywood.'

## VIENNA'S ORCHESTRAS

The coming season will find a new order of things without big orchestral societies. At the Konzertverein Paul von Klenau has abandoned a portion of his duties, and Bruno Walter and Fritz Busch will step in to fill the gap, conducting two of the four choral concerts, the remaining two being in the hands of Klenau, and Leopold Reichwein retaining his conductorship of the orchestral concerts. The Tonkünstler Orchestra has been completely reorganized. Rudolf Nilius has resigned, and Hans Knappertsbusch, Bruno Walter, Hermann Abendroth, and Nikolai Malko (the head of the Leningrad Philharmonic Orchestra) will share his former duties. Robert Heger remains with the Gesellschaft der Musikfreunde, sharing the choral series with Furtwängler, and the orchestral with Oswald Kabasta, from Graz.

The last of the season's orchestral events was a charity concert combining the Philharmonic and Symphony Orchestras into a unit of about two hundred and forty players under the direction of Franz Schalk. Schalk, about to retire from his directorship of the Staatsoper, was much honoured at that concert, and had the satisfaction of seeing a sold-out house in the hall in which Richard Strauss had just before conducted—for the same charitable cause—to a small audience.

## RECITALS

Among the vocal recitals of the spring season the most successful was the debut of Paul Robeson, the remarkable negro bass who, with his singing of the Negro Spirituals, reaped a success such as otherwise falls only to the lot of favourite operatic tenors. Slightly disappointing were the concerts of Celestino Sarobe, heralded as the new Battistini and credited with the latter's tutorship. Sarobe's brittle voice and rather crudely and obtrusively enforced *forte* tones justified no such comparison, nor the title of a *bel canto* master which Berlin—less scrupulous in matters of voice production—had rashly bestowed upon the Spanish singer. Ethyl Hayden, an American soprano with a successful record in her native country, proved herself an artist with a fine soprano voice and much musical culture as well as artistic methods. The merits of Cati Andreades, a young Greek contralto, lie less in the direction of vocal opulence than in a truly remarkable musicianship and astounding interpretative powers. Her singing of Greek folk-songs (without accompaniment) was very interesting, and her coming was one of the most gratifying events of the concert season.

PAUL BECHERT.

AN UNPUBLISHED LETTER FROM  
MOZART TO HIS SISTER

BY C. B. OLDMAN

The following letter from Mozart to his sister has hitherto escaped the notice of the various editors of the composer's correspondence. It was formerly in the collection of the late Ernst Perabo, of Boston, and was recently presented to the British Museum, with a number of other autographs from the same source, by his friend and pupil Mr. E. Perry Warren. It appears to have been purchased at an auction sale held by Messrs. List & Francke, at Leipsic, on June 12, 1882. It must be confessed that its intrinsic interest is not very great. Mozart's relations with his sister had been somewhat strained ever since his marriage

to Constanze Weber in 1782 (it is notorious that neither Marianne nor her father could ever take to the lady), and he was no longer able to unbosom himself as freely to her as in the days of his early triumphs. But we possess so few letters of the composer from the years when his reputation was at its height that any addition to their number is welcome. By way of explanation it need only be added that 'Don Giovanni' was first produced at Prague on October 27, 1787, and that Mozart's appointment as 'Kaiserlicher Kammerkomponist' dated from December 7, 1787.

[Address : À Madame

Madame Marie Anne de Sonnenburg,  
née Mozart,  
par Salzbourg à  
St. Gilgen.]

'Wienn, der 19. dec. 1787.

'liebste Schwester!

'Ich bitte dich recht sehr um Verzeihung dass ich dich so lange ohne Antwort gelassen.—dass ich in Prag D: Juan geschrieben, und zwar mit allem möglichen Beyfall, wirst du vielleicht schon wissen—dass mich aber izt S: Mayst: der Kayser in seine Dienste genömen wirst du vielleicht nicht wissen.—ich bin überzeugt dass dir diese Nachricht gewis willkommen ist.—ich bitte dich, schicken mir doch so geschwind als möglich das Küstchen mit meinen Partituren.—was Neue Musik von mir fürs Clavier anbelangt, so bitte ich dich nur mir die Themata von den Stücken so ich dir von Wienn schon geschickt haben, aufzuschreiben, und mir sie zu schicken, damit ich dir nicht dopelt schicke;—auf diese Art wirst du gleich bedient seyn.—

'lebe wohl, liebe Schwester, und schreibe mir ja oft.—wenn ich dir nicht allzeit ordentlich antworte, so schreibe es keiner Nachlässigkeit sondern bloß meinen vielen Geschäften zu.—adieu.—ich umarme dich vom Herzen und bin Ewig.

'dein aufrichtig dich liebender Bruder,

'W: A: MOZART.

'P.S.—Von meiner Frau /die stündlich zum wiederkommen ist / 1000 Busseln.—Von uns Beyden an deinen lieben Mann alles erdenkliche!'

## TRANSLATION

'Vienna, Dec. 19, 1787.

'Dearest Sister,

'I most humbly beg your pardon for having left you so long without an answer. Of my writing "Don Juan" for Prague and of the opera's triumphant success you may have heard already, but that His Majesty the Emperor has now taken me into his service will probably be news to you. I am sure you will be very pleased to hear it.

'Will you please send me the box with my scores as soon as possible? As for recent pianoforte music of my own, will you just note down the themes of the pieces I have sent you from Vienna and send them to me, so that I shan't send you anything twice over? This will be to your advantage as well as mine.

'Well, good-bye, dear sister. Write to me frequently. If I don't always answer promptly,

put it down not to any negligence on my part but simply to stress of work. Adieu.

'I embrace you heartily and remain ever,

'Your true affectionate brother,

'W. A. MOZART.

'P.S.—From my wife, whom I am expecting back at any moment, a thousand kisses. Best regards to your worthy husband from us both.'

#### THE ALLIANCE OF SINGERS, COMPOSERS, AND CONDUCTORS

The final meeting of the fifty-fifth session of the Musical Association was held on April 23, when Dr. Cyril B. Rootham, of Cambridge, read a paper with the above title. He said that the voice was the oldest and still the most expressive instrument we had; and still (generally speaking) we could not hear the words of most singers—soloists, choirs, and choruses—when they held forth in public. The clear pronunciation of our splendid English language was still in jeopardy. The concert-room, the stage, the place of worship, could and should be schools where the greatness of our language, both in speech and song, was finely set forth. The English language, with its wide range of vowels, was a fine vehicle for expression.

All singers should have a good working knowledge of modes, and major and minor scales, without which it was difficult to understand and sing music of various styles and periods well, and they must be able to read at sight. But the interpretation of vocal music demanded much more than all that. Control of breath, phrasing, knowledge of the use and abuse of the bar-lines, were all essential. Chorus-singers must hear other parts than their own, so as to understand the general texture, to know when to be prominent, when to be in the background.

In 16th-century and much 17th-century polyphony the bar-lines had little to do with accent; one voice-part might, in the course of twenty bars, have phrasing which would require, for exact barring, 2, 3, 4, 5, 6, and 7 in a bar. After experience of the method of constant change of time-signature it would seem preferable to keep a constant 2, 3, or 4 in a bar, for the obvious convenience of conducting. This method was the more practical and less fussy.

Turning to Recitative, the lecturer pointed out that when Purcell sets English, when Bach sets German, when Mozart sets either German or Italian, then the music should be sung in strict time, or at any rate in as strict time as any other sort of music was sung. For it was clear that each of these three composers, at any rate, took the greatest pains to get the exact declamation they wanted by their use of notes and rests.

Conductors and chorus-trainers were beginning to find out that the human voice, even in the mass, could be induced to obtain all sorts of perfectly legitimate changes of tone according to the sense and meaning of the words to be sung. This was especially the case in music of the type of Handel's choruses, which were mostly written with a wonderful intuition for what was essentially dramatic.

All composers of any repute in the 20th century could score for orchestra quite well, if not brilliantly, but it was often far otherwise with their vocal technique. Much of the choral writing was either dull and unimaginative, or else ill-conceived for voices; in other words, the composers had not attempted to sing themselves and so find out what was 'apt for voices.' Not only was this so, but some composers who seemed otherwise to know a good deal about vocal writing suddenly struck consternation into the hearts of conductors and chorus-trainers by writing low C's for the basses and high C's for the sopranos, forgetting that for the average good chorus-singer there was all the difference between one note in the highest register of the voice and the note next above it. Straining after effect, whether by means of unusually high or low notes, or of unnecessary complexity, or by conscious

efforts on the composer's part to obtain fresh combinations of notes at all costs—all this did not make for originality; rather the reverse. Originality, as often as not, lay in the use of the simplest possible means in a new or unusual context.

Church music of the 16th and 17th century was at last being restored to its proper place in some of our cathedrals and collegiate chapels, and a few parish churches; it was occasionally sung also with real perception. The paramount reason which prompted some to wish to hear and take part in the best of this music was that it was eminently sincere, and therefore effective. To Elizabethan composers the Authorised Version of the Bible was a new thing—a wonderful and fresh source of verbal imagery and inspiration. Similarly the revised Book of Common Prayer appeared in 1661, and inspired the Restoration composers of Church music.

It was a matter for wonder that Purcell's magnificent anthems with *ritornelli* for strings were not more often given during service-time, particularly on great occasions. It had been said or written in history books, and glibly repeated, that Purcell's Church music was secular. To one who had been constantly a singer, player, conductor, or listener when these anthems had been performed at service-time or on solemn occasions in church, this remark was simply ridiculous.

As he listened to rehearsals Dr. Rootham said he often wished that more conductors had learned how to sing. It was difficult, if not impossible, for a conductor to indicate to a choir the varied nuances of tone, phrasing, and general effect that he might wish for if he could not produce his own voice properly. It would be a good thing also if he occasionally, at a final rehearsal, left his rostrum for the body of the hall and there listened to his forces. In most large halls the conductor's desk was the worst place for hearing the general effect.

Conductors grouped their forces in various ways. In the lecturer's opinion the best way to group a chorus on the concert-platform was not on the usual lines (the tenors and basses behind the sopranos and contraltos) but in wedge-shaped masses, each section (tenors, sopranos, contraltos, basses—from left to right) having a front facing the conductor and the audience. If there was also an orchestra, instruments should be grouped near the voices they usually supported.

Proposals had been made to abolish the conductor, who had of late years assumed undue importance. Virtuosi in anything were inclined to spoil matters. In performance, the conductor should not be unduly conspicuous; his work should have been done at rehearsal. Too much prominence of the conductor distracted the audience's attention from the music. In any case, exaggerated gestures were signs either of vanity or incompetence. The members of an audience, or newspaper critics, who demanded or upheld display from a singer, player, or conductor were not very far on their way to knowledge of the significance of great music.

A number of illustrations to Dr. Rootham's paper were sung by a small choir drawn from the Cambridge University Madrigal Society, under the direction of Mr. Bernhard Ord.

### Obituary

We regret to record the following deaths:

DAVID DAY, of Eastbourne, aged seventy-nine. He was the founder of the music-publishing firm of Messrs. Francis, Day, & Hunter, and a prominent figure in the variety-theatre and entertainment world. Coming to London at an early age, he entered the publishing firm of Messrs. Hopwood & Crew. Shortly afterwards he met the brothers Francis, who were engaged with another music firm, and joined with them in launching the Mohawk Minstrels at the Agricultural Hall. The Minstrels were highly successful, and the firm of Francis Brothers & Day was formed in 1877, mainly in order to publish the songs performed by the Mohawks.

A. H. PEPPIN, at Sitcombe Vicarage, Somerset, on May 28. He was born at Wells, in 1865, his father being priest-vicar of Wells Cathedral and Vicar of Horrington. He studied at the Royal College of Music, and for a time lived at Toynbee Hall, acting as secretary to Sir George Grove. In 1896 he was appointed Director of Music at Clifton College, remaining there until 1915, when he took up a similar appointment at Rugby, resigning in 1925. He was a great power in public school music. At Clifton he started instrumental 'house' competitions, and also inaugurated orchestral concerts. A few years ago he published through the Oxford University Press a book entitled 'Public Schools and their Music,' in which his ideals and practical experience are set forth. In 1923 he was ordained, and became a curate at Rugby. In the following year he was appointed Vicar of Shepton Montague, Somerset, and later of Sitcombe.

MAX MOSSEL, at The Hague, aged fifty-seven. He was a native of Rotterdam, where he was born on July 25, 1871. His teachers were Willy Hess and Sarasate, and his first appearance was in 1876, with the Bommel Orchestral Society, Holland. His English debut was at a Crystal Palace Saturday concert in 1892. After extensive tours through the United Kingdom, Belgium, Spain, and Holland, he settled at Birmingham, and became a professor at the Midland Institute. He also directed the Birmingham Promenade Orchestral Concerts, and led the Max Mossel String Quartet. For the past nineteen years he had been a professor of the violin and of chamber music at the Guildhall School of Music.

HUGO NOLTHENIUS, at Haarlem, on June 8. He was born at Amsterdam, on December 20, 1848, and was the doyen of Dutch music teachers, and in his earlier days shared with Henri Viotta and Daniel de Lange in the work of arousing a new musical life in Holland. Originally a teacher of languages, he became conductor of various choral societies in Amsterdam, Utrecht, and Naarden, and was co-founder and editor with Viotta of the *Weekblad voor Muziek*. Up to the time of his death he was a member of the Committee of Toonkunst, and was taken ill while assisting with the preparation for the centenary celebrations. At one time he had considerable success as a composer of songs.

W. H. DOBSON, a native of Carlisle, at Stirling. For over thirty years he was organist and choirmaster of the East Parish Church, Stirling. He was conductor of Stirling Operatic Society, and a successful choral conductor at competitive musical festivals.

FRED C. WELLING, on April 26. He had done good work at various E. London churches, and at the time of his death, which occurred after a short illness, was choirmaster and organist at St. Andrew's, Plaistow.

LADY BRIDGE (widow of Sir Frederick Bridge), at Cairnbarrow Lodge, Aberdeenshire, on June 15.

The seventh annual conference of the East Anglian Association of Musical Societies was held at Diss on June 8. The occasion also celebrated the centenary year of the Diss Choral Society, and it further took the form of a commemoration of Wilbye, who was born at Diss. Twelve of Wilbye's madrigals were sung by the Felixstowe Madrigal Society, under Mr. Maurice Vinden, and an address on Elizabethan music was given by Dr. Fellowes.—A Summer School, the second held by the Association, has been arranged at Bury St. Edmunds on August 24-31, under the direction of Mr. Hubert Middleton.

The old-established Sheffield Amateur Musical Society (hon. secretary, Mr. Boyd Roberts; conductor, Dr. Frederic Staton) last year found itself with a deficit of over £300 and a membership that had dropped to half its usual total. There was talk of disbanding, but more plucky counsels prevailed, and as a result the Society will start next autumn's work with three hundred members and the deficit turned into a small balance. Congratulations!

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## Technique AND Expression In Pianoforte Playing

By FRANKLIN TAYLOR

### EXTRACT FROM PREFACE

In the course of my experience as a teacher of the pianoforte, an experience extending over many years, certain ideas have from time to time suggested themselves to me which have proved useful—to myself, as enabling me to express myself more clearly that which I desired my pupils to understand, and to my pupils, as tending to facilitate their comprehension of the various difficulties they have had to encounter, at the same time leading them to perceive the most practical means of overcoming them, and thus accelerating their general rate of progress.

These suggestions relate to both the mechanical and intellectual sides of the study of pianoforte-playing, or, briefly, to Technique and Expression, the chief matters implied by the first of these terms being the production of various qualities of tone, the choice of suitable fingering, and the best methods of attacking certain difficulties; while the second, which may perhaps be more aptly designated the *means* of expression, includes rhythm, phrasing, variety and gradation of tone, the use of the pedals, *et cetera*.

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